

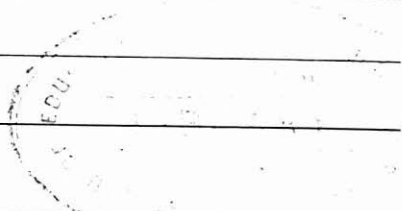


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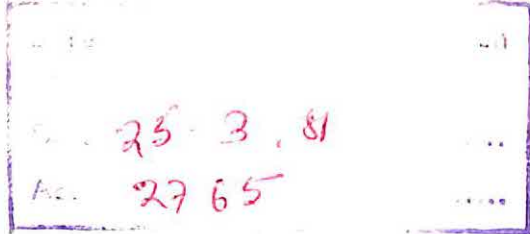
The New Art of Self-Transformation



Robert D. Allen and Nina Krebs

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Robert D. Allen to Pat
Nina Krebs to Dave, Erica, and Karen

A crystal ball that says why not,
Embracing dreamers who create
Those who challenge the sky
And mock the restraints of order and fate.

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Special Consideration

Alterations have been made in all case histories to protect those involved. Any likeness to actual persons or their case histories is purely coincidental.

Quality and Protection

The Association for Psychotheatrics (AP) is dedicated to maintaining the quality of Psychotheatrics and to the protection of those involved in its use, and can make available a list of registered Psychotheatrics (PT) teachers and facilitators. We do not mean to imply that those individuals who are not registered with AP are not qualified as PT teachers and facilitators; they may or may not be, but those whose names appear on the AP list are definitely qualified. For more information about this, write to the Association for Psychotheatrics, P.O. Box 160371, Sacramento, California 95816. Please enclose return postage.

ROBERT D. ALLEN
NINA KREBS

PART ONE

1. The Birth of Psychotheatrics

Introduction

All ordinary expression may be explained causally, but creative expression, which is the absolute contrary of ordinary expression, will be forever hidden from human knowledge.

—Carl Jung
Psychology and Poetry

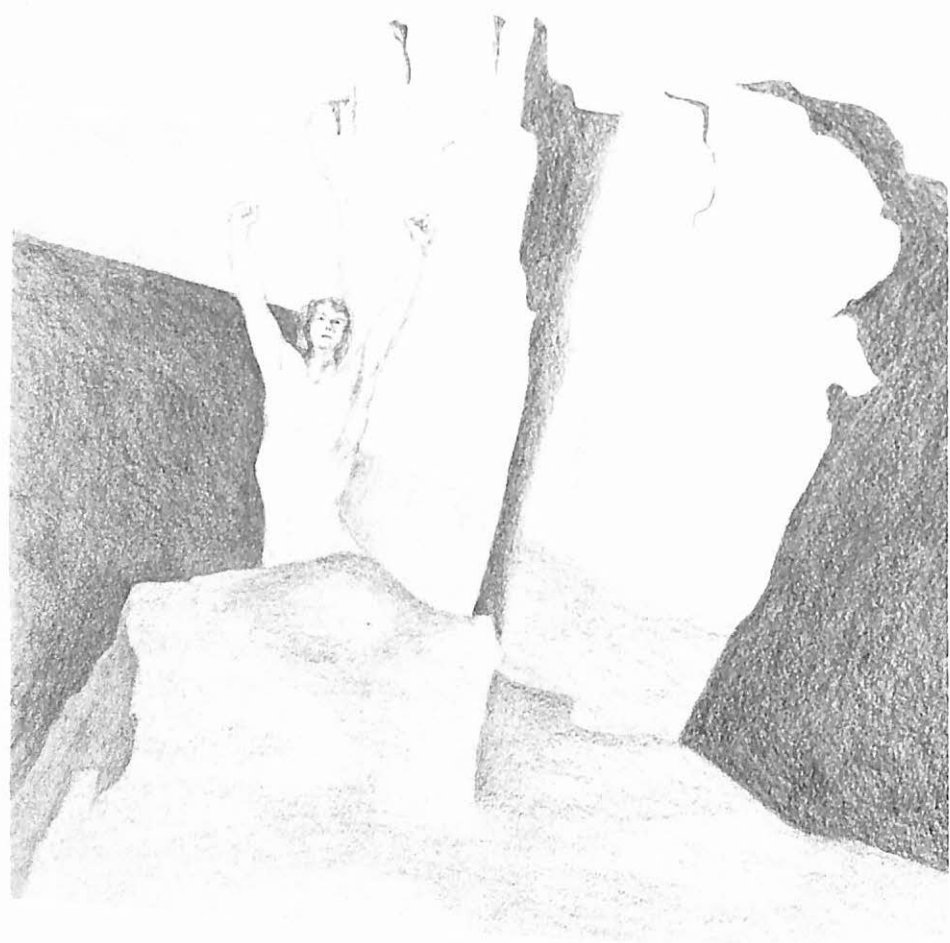
Nina Krebs and I, Robert Allen, have co-authored this book, but I am writing this chapter alone since it is about the birth of Psychotheatrics. I cannot take credit for its beginnings—actually a trio of events—since each was either chanced upon totally by accident or born of a desperate gamble. What we shall refer to as Spectator and Playwright were discovered accidentally. Environmental, on the other hand, was undertaken as a desperate measure.

The purpose of this first chapter is to show how these three processes, each separate and distinct from each other, did not come from a planned logical base, but developed instead from artistic experiences. These three processes have been thoroughly revised since their conception, but their essence has not changed.

And yet there was another beginning, too, described in the chapters that follow as Nina and I relate how we took these first processes and created Psychotheatrics. The present chapter is about the first birth of Psychotheatrics; it is hoped it will prepare you for the rest of the book and the story it unfolds about PT's rebirth.

How the Concept of Spectator Began

The satirical play, *Sweet Myra*, was presented at California State University at Sacramento on April 11, 1972, as part of the psychology symposium given in honor of the university's new psychology building. The



people attending the symposium were largely students or professionals in the field of psychology, some of whom had traveled long distances to attend this festival. I had written *Sweet Myra* on request of the symposium chairperson especially for this audience. The play, the audience, and the experience the two factors created mark the origin of Spectator Psychotheatrics.

Sweet Myra is included in its entirety in the Appendix, in case you are interested. However, *Sweet Myra*, or any play, is not of importance here. When *Sweet Myra* was presented to this special audience, it became something more than just entertainment. Together, the play and its viewers created an educational and, for some members of the audience, a therapeutic experience. I was surprised at the audience reactions: Most were extremely positive, some were negative, but all the response was much more intense than I had expected. Certainly something was going on here that was far beyond entertainment. What was this Pandora's box I had opened?

Combining the two variables, a specific group of people with something in common, and material relevant to this common interest, had generated an experience that was directly engaging for all who were present. The tremendous response from the audience was not because the play was well written or well acted. It wasn't. It was because the two variables had combined to make the production personal to each member of the audience. This personalization placed them onstage; scenes from their own lives played in their minds as they filled in gaps and applied their own interpretations and meanings to the different events and characters. It didn't matter that the play was exaggerated and high camp or even if, on an entertainment level, it was good or bad. This was all irrelevant. It was not the play. It was the combination of the two variables. This is what was important.

This step forward, which was certainly not planned but was instead unforeseen and accidental, led to the concept of Spectator, one that has since been researched, revised, and polished, and fully explained in this book.

Playwright's Source

The following is from a note that I scribbled to myself backstage on the opening night in January, 1973, of my play, *Professor Meriadoc*. I wanted to put my impressions on paper, and I am glad now that I did so. Although I had written plays before and have since, it was on that night that I fully realized the powerful effects a Playwright experience can have and the idea of Playwright PT was conceived.

"I can't sit still, can't really think, there's a thick haze backstage like cigarette smoke except it's tension. It's so thick you can blow at it, but it won't go away. Insane. Crazy. This is why we have worked all these months for tonight, but now that it is actually going to happen I feel like running. My legs are frozen, the high holds me. I'll just have to ride it through; a roller-coaster ride of fear and hope. I could bolt now but I would be mangled if I did. I open the curtains, a slit to peer through, the forty-ninth time in the last ten minutes, the theater is almost full. Why have they come? To be entertained and pat me on the back afterward, or are they present-day Romans who have come for blood? It's hard to tell, there are so many different people out there; some really look friendly, a few seem to be scowling, they could be really dangerous. I'd really like to go out and talk to them. 'Hello, my name is Bob Allen and this is my play, *Professor Meriadoc*. I'm the director and I act in it, but more important, I wrote it and it's really an intimate part of me so I have to talk to you about it. It's like all of you watching me take a shower or make love, it's really personal. Not even my really good friends watch me do those things, so. . . . ' No, that's stupid. They would just laugh, probably thinking it was some new offbeat form of theater. A goddamn poem I wrote keeps running through my mind:

Song-and-dance man
 Play a golden nectar bearer
 Put on your clown-faced laughter
 Cry with your soft-shoe terror.

"It's so funny, it's all so simple, so simple but so complex, a paradox. I wonder what Arthur Miller thought of on the opening night of *After the Fall*. Did he think, *This is about myself and Marilyn Monroe, our relationship, our history and expectations; should I really share this? She's dead, suicide; however, I'm still here*. Even though I'm scared tonight about the play, I'm glad I finally got this into perspective. It has haunted me. I have thought about it, I have written about it. Tonight I will finally see it. I can finally put this into focus, I feel unchained, distant, and free. Maybe the process of writing this and now going to see it has desensitized me. Now I can finally leave this and go about my life. Did Eugene O'Neill think similar thoughts on the opening night of his *Long Day's Journey into Night*? I'm not sure but I bet these thoughts ran through their minds. I know that I think these thoughts now, I feel like I am giving birth; before it was inside of me, clawing at me, ripping my insides to shreds. Now it is my child and I wish it well, but I no longer have to carry it around, I am free of it. Oh, thank God, I did not die in childbirth. Someone is talking to me, it is

the stage manager, they say they are ready to start the play. I wonder if psychology, especially psychotherapy, really knows the catharsis of a playwright. If somehow this could be brought into perspective, it would make a major contribution to mental health. No time to think about that now, the curtain is opening, the audience is waiting, my play is about to come to life."

Although the play was well received, its value as "good theater" is irrelevant. What is important about the play is the power it had for me as the playwright. Professor Meriadoc, the character, was me. I am convinced that if I had not written this play and seen it performed *he* would have consumed me (suicide? breakdown? something!). The play (also included in the Appendix) purged me of Meriadoc, and helped me to create positive options to break out of that dilemma.

The essence of this experience as a playwright has been refined into the Playwright process. As you will observe, a person using the PT process does not write a play in the traditional sense, but the therapeutic result is essentially the same.

The First Environmental Experience

In October of 1973, I directed a production of *Who's Afraid of Virginia Woolf?* by Edward Albee. A week away from opening night the cast was still very rough. We were not ready to open. As we were already firmly committed to others, it was impossible to postpone the opening date. Although I had the urge to vanish, to duck out of town, I knew that was absurd. There was only one solution: Be ready! But how? I had been toying with something in my mind for a long time, an idea, but it was unsure, untested. Nevertheless, I approached the cast with it.

I told them that I had developed a concept called Environmental Psychotheatrics, and explained to them how we might be able to use it to prepare for our production. Briefly, the cast agreed to stay together in a controlled facility (house) for a nonstop period of twenty-four hours and "be" their roles in the play. No one knew what to expect, but all of them wanted to participate because they thought it would help them become more "in character." I was to find out later that this assumption far underestimated the power of Environmental PT. Videotaped interviews with the cast (see chap. 11) before and after the twenty-four-hour session illuminate the impact of this experience upon each person in the cast.

Before this first Environmental session, I had not anticipated its power

to bring about actual personality changes. Obviously, I would have to be much more careful in its future use. I also had not considered the possible adverse consequences of my cast assuming the "negative" personalities in the play. It is one thing to practice becoming a more "positive" personality, and quite another to become a "negative" personality, even though we saw this as being beneficial to the quality of our production. We were right, the experience was beneficial, and we received excellent reviews wherever we played. Truly, this was the birth of Environmental, a titan that has and will continue to have a great impact on mental health, education, theater, and awareness. However, this giant must be controlled appropriately in order to be safe and truly effective, as we will thoroughly explain in future chapters of the book.

Conclusion

The question is, "If one searched hard enough, might one still find a way to do, instead of to dream?"¹

Nina and I shared a common dream: We both longed to take the PT concept and make it viable without losing its artistic essence. We trust that in our realization of this dream, *Psychotheatrics, the new Art of Self-Transformation*, we have produced a vehicle that can be used in awareness therapy, education, and theater.

Note

1. Walton, Evangeline. *The Song of Rhiannon, -The Third Branch of the Mabino-gion*. New York: Ballantine Books, 1972, p. 16.

2. Complements of Psychotheatrics

Birth Versus Origins

By searching out origins, one becomes a crab. The historian looks backward; eventually he also believes backward.

—Nietzsche

Twilight of the Idols

The difference between the birth and the origins of something is the difference between the scream of new life and the death rattle, the beat of a new heart and of one that has stopped. Birth, pink and rosy, looks forward. It does not need to justify itself, for it is full of strength, discovery, dance, and laughter. Life does not ask such promise to justify itself; it will, however, question looking backward toward origins. Origins must justify their existence to stay alive. Each justification is like a life-sustaining machine that grants yet a few more seconds; it energizes those that climb mountains in the hope of new breath, a beating heart. But will this seeker of origins, this shell, fool Life?

In presenting PT theory and practice to you, we are concerned about doing so truthfully. Many previous theories and practices bear relationship to those used in PT. PT techniques and procedures can be described in terms of behavioral principles, role theory, Gestalt therapy, and other coping mechanisms. Undoubtedly, we were influenced by these and other approaches in various ways. It is important to know, though, that we did not consciously sit down and blend these practices to create psychotheatrics. PT evolved as described in the first chapter.

We considered describing the origins of PT in terms of those underlying principles that contributed to the solidarity of its theory and techniques, but this would be an inaccurate representation of the evolution of PT. There were no such origins; there was instead a genesis that came about after a series of profound artistic experiences. Yes, later we did take from others sustenance that strengthened it, but that is far different from the academic explanation that PT grew out of this and out of that. It was and then it grew. A great difference. Why negate this? At first we were tempted to build this shell-like fortress, but then we saw the absurdity of it.



Maybe this is why those in the “ivory tower” suffer from dizziness. No, let us not speak of origins, let us speak instead of birth and growth. Instead of offending our readers by telling of origins, we will let them discover for themselves, and their own personal growth, how to nurture the art of PT. Yes, let us dwell on birth and growth, of something created and its complements; in this way we point to enrichment for it and these complements instead of to blood transfusions. To those who can accept this idea of a hot coal that throws off warmth to other coals and receives their warmth in return, we address ourselves. Those who speak of a never-filling pitcher that must be constantly filled up by other pitchers will not hear us, we are sure.

The First Step

Ask, and it shall be given you; seek, and ye shall find; knock, and it shall be opened unto you.

—Jesus
Matthew 7:7

“Armchair voyagers,” who want to do everything to transform themselves, from buying books to studying with gurus, but who fail to work on themselves will remain in their armchairs. Those who really want to go on a journey will actually commit themselves inwardly and outwardly. You must embark on this voyage inwardly, breaking all the tapes that control your life, tapes that you are not consciously aware of, tapes that limit, constrict, and strangle. You must also undertake the voyage outwardly, interact with the outside world in new ways, experiment, do things you have always wanted to do but for some reason have refrained from the challenge they presented. However, there is a pitfall here, an echoing voice that will whisper, “Get your head together first and then you can do it.” Heed it and you will never do it.

Achilles answered with a mighty sigh: “Xanthus, why do you foretell my death? You need not. Well now do I know it is my fate to perish here, far from my dear father and mother. Yet even so I will not stop until I have driven the Trojans to have their fill of war.” So he spoke, and with a shout drove his single-hoofed horses among the foremost.¹

First, it takes courage to make the commitment to explore. You do not know what you will find; there are no guarantees. Yet, there is no one else, no matter how much you respect them, no matter how much they love you, who can do this for you. For you must take this journey on your own. You must discover, challenge, and create for yourself.

True teachers set a man's feet on the path. That each may seek what each must find for himself.²

The final responsibility rests with you, to stay where you are or to take the risk for the treasure, but to do this you must fight dragons, you must reject the comfortable ways, you must break the old laws, you must take those awesome steps alone. But other voyagers have done this. Just read some fairy tales or myths, for since time began our fate has been told in children's stories to prepare us for the odyssey. Children's stories? Or, are they instead maps for those who are still young enough to take a risk, but old enough to know the only way to gain the treasure is to take the journey?

Can we not see that this voyage is not what we need to be cured of, but that it is itself a natural way of healing our own appalling state of alienation called normality.³

Before you is the gate; it says, "Beware." To cross the gate is to smash the tablets holding it in place, tablets that have come down from the holy mountain. To do so you must abandon your sacred beliefs, mind-body, knowledge-perception, cause-effect, content-structure, answers, all these. It is dark behind the gate and from beyond a cold draft crosses your body, making you shudder. At home there is a nice warm fire and a bubbling stew. Will you pass through the gate for the treasure? Will you embark on the journey? What is the treasure? If you answer *that*, you're already back home eating the stew.

Mind and Body

Catharsis: whatever the process, the outcome has to be clear: there must be some pleasure in the result, it must leave the person in a more rational state, not without emotion but with emotion somehow clarified, and with greater general insight into life's problems.⁴

Descartes pondered long on the subject of the mind and body, and hundreds of years ago came to the conclusion that there is no actual division between them, just an arbitrary division that we impose on ourselves. It would appear that most intelligent people agree with Descartes. Do they actually? If so, why are most of our institutions set up on the premise of one or the other? We concentrate on the mind and deny the body, saying that if we get one in "shape" then we'll turn to the other, which is, of course, withered by now. Then we concentrate on that, while the other withers, and then we concentrate on that while the other . . . Enough!

Since an essential part of every emotion is its physical expression, the therapist who allows you, the patient, to sit (or lie) immobile, perhaps not even moving your face, probably can elicit only a limited portion of your feelings. It follows that such therapies would take far longer for success than those that involve the body.⁵

How easy it is when someone only concentrates on one while the other crumbles. Maybe the term "catharsis" is used perversely today because the person is turned into cathartic jelly by this purposeful division? Should we not call this type of catharsis mystification? What would we think of a person who acts but does not think? Or, of a person who does not act but only thinks? We can imagine all the adjectives, but then is this not what we have been discussing when we speak of this arbitrary division of mind and body? If one accepts this, then why accept an institution (certain therapies, educational systems, religions, etc.) that do this? Catharsis in the Aristotelian definition is clear, the other is murky poison. Furthermore, *you* must be the one who is doing; someone else should not be mystifying or manipulating your mind or body, or both, in the name of enlightenment. This is true catharsis.

Perception and Knowledge

Any person who formulates a fixed concept of himself is doing himself an injustice. The most accurate self-concept is one which permits a man to see himself as a being with relatively unplumbed capacities for all modes of function.⁶

To decondition how a person views himself, others, and the world, is truly the highest goal in education. Surely, it is this achievement, not when a certain battle was fought or how much is three by six, that enhances. Are we not talking about master and slave, freedom and servitude? Would any of us tolerate being chained in a dank-smelling dungeon if we could possibly obtain the key that sets us free?

A new focus is developing within psychology. Contemporary research has documented that a person's consciousness is limited by his assumptions or available categories. But we as psychologists have not yet turned this insight fully upon ourselves and our discipline.⁷

Just as we would not allow ourselves to be chained in a real dungeon if we could possibly help it, we should also not allow ourselves to be imprisoned in a dungeon of perception and knowledge that we have not vigorously challenged. In the final analysis, we are conditioned to look at

things a certain way, but did we consciously decide that? Is that conditioned certain way really how we would want it if we had a choice?

Perhaps it will suffice here to say that if we have learned one thing from modern physics, it is that there may be two viewpoints about something which are mutually contradictory and yet both viewpoints are "correct." In physics this is called the principle of complementarity. It states that for the fullest understanding of some phenomena we must approach them from two different viewpoints. Each viewpoint by itself tells only half of the truth.⁸

Naturally it is more comfortable to view things from a conditioned way and uncomfortable to see two or three, or maybe ten, ways of perceiving and knowing something. But consider how enriching it is. How nice to throw out this old shoe because it really doesn't fit you, to keep this old shoe because you really do like it, and also to have many new shoes. How unfortunate to have only one shoe because a person does not want to decide which shoe to wear, and with one there is no troublesome choice to make. How comfortable it is to be conditioned. But, then, who really wants to be a puppet?

Cause and Effect

Normally we think of cause and effect. What is the cause, though, of the growth of an acorn? The oak that is to come. What is to happen in the future is then the cause of what is occurring now; and at the same time, what occurred in the past is also the cause of what is happening now. In addition, a great number of things round about, on every side, are causing what is happening now. Everything, all the time, is causing everything else.⁹

Certainly the past is important, but bury your dead, go on to the future. You say, "But I am trying to find myself." Good luck! Go over every point in the past; recall memories and events. This is all fine if the future is also taken into account. When we think of cause and effect, why is it we think of one thing at Point A (past) causing Point B (present)? Why not think of Point C (future) causing Point B (present)? How much healthier it is to have a positive future point to mold your present than to try to sift through the past—which becomes unclear as time goes on so it is hard to be sure exactly what went on, anyway—to find yourself in the present? How unfortunate to resort to the Sherlock Holmes—Sigmund Freud method, when we could have access to the artist's approach of creation of effect.

Heisenberg discounted the traditional ideas of the operational definitions and quantities, and argued that it is wrong to have a theory on observable quantities. Science, he said, worked the other way around. "It is the theory that decides what we can see."¹⁰

Instead of crawling around on the floor, stooped over and holding a magnifying glass in your hand as you look for clues that will all add up to the "real" you (could be bad if you left one underneath the rug), why not start with the possible "real" you and make it happen?

Content and Structure

The partial and specialized character of the viewpoint, however noble, will not serve at all in the electric age. At the information level the same upset has occurred with the substitution of the inclusive image for the mere viewpoint.¹¹

The mechanical age was truly the era of the past, the content not only for machinery but also for our cultural and personal life. If something was wrong with an engine, you checked the parts, found out what was wrong, replaced it, and the engine ran smoothly, good for another five thousand miles. If you were taking a history course, it was particularly important to know when individual events occurred, when a certain battle was fought, etc. If you knew these individual events, then the history course ran smoothly for you and you were given an "A" upon the assumption that you "knew" history. If it was your personal life, for example, your marriage, then individual contents would be analyzed, revamped, and your marriage would run smoother, good for a couple of more years. Even in the arts, for example, theater, the mechanical touch was applied: The playwright was told what contents there must be, how this was to be done, this they thought made for a smooth-running play good for a long run. Then the world fell in. The shift from the mechanical age to the electric age, from content to structure, made Gestalt fashionable. "The whole is more than the sum of its parts." Structure reigned supreme in engines, history, arts, and our personal lives. It was no longer the spark plugs that were important but the very engine itself, as a whole. In history it was no longer important to know a certain battle but the very age itself, as a whole. In theater it was no longer the particular points of the play, but the overall effect that was vital. In marriage it was no longer its particular content but the very marriage as a whole that was important. Content was detached, impartial, and objective; "everything in its place and a place for everything." Structure was involving, subjective, partial, and demanded commitment and meaning. Suddenly, people were experiencing existential dilemmas, they were very involved, very partial, very committed, very subjective, and very

alienated. Then a shift took place, from the electric age to the atomic age, from structure to possibilities and probabilities, and once more the world fell in.

Einstein believed in order and harmony, of which relativity was one aspect. Quantum physics denied there was any real "structure" at all. The most accurate fact about ultimate reality turned out to be an average of chances.¹²

The impossible became a reality. No longer held in by content or by structure, anything was possible. The overall structure that used to be important now became relative structures, endless and infinite in their variations. First we thought the parts of the model were all-important, then the model itself, now the model is relative (many structures—structureless). A good way to show this is to point to a subject, for example, history. At first we thought the content—individual events, battles, plots, etc.—were important. Then we thought the age as a whole—structure, the pervading overall effect—was the important concept. Now we know that looking at the whole, even though it is more than the sum of its parts, is missing so much. So the overall structure is the age of Louis XIV, but essentially this is not true; what about his chambermaid, a poor fisherman, conflicting views and effects? In the final analysis, it is all relative. To be relative is to be beyond the structure, beyond the whole.

The impact of this on our personal lives is enormous, even though it is only beginning to be felt. Most of humanity is still in the content-mechanical age, or the structure-electric age, but soon the atomic age will wash like a tidal wave on the consciousness of us all. If something is relative, then there are infinite possibilities and also infinite confusion—a double-edged sword. Not only do we now, individually and uniquely, have to create the content but also the structure. Although it is frightening to realize it is all relative, it also means we are completely free, those of us who want to fly, that is. To the others this will only mean confusion, which will not go away if they act like ostriches but will only become positive if they free it. If the mechanical age (content) was called the age of anxiety and the electric age (structure) known as the age of existential alienation then should we not refer to the atomic age (relativity) as the age of creation and confusion? The age of creation and confusion, however, is relative, according to how we view it.

Our Search for the Answers

May it come that all of the sounds (in the Bordo) will be known as one's own sounds; may it come that all the radiances will be known as one's own radiances.¹³

It is much easier to deal with something “out there” than to realize that you are the problem. You are also the answer.

The Buddha said, “Either now or after I am dead, whosoever shall be a lamp unto themselves, and a refuge unto themselves, it is they who shall reach the very topmost height.”¹⁴

You must choose the right path; the responsibility is totally in your hands. The path that you select is entirely your choice, unless you prefer to hold on to others, to blame them for the rocks in the road. Then it is not your path but another’s, but who is really to blame?

Quantum physics is, paradoxically, more precise than Einstein’s Unified Field Theory, which contained every possible answer in such abundance of equations that random chance was as good a way of selecting the truth as any. As for us we yet know there is only one answer—that there is no answer. If one exists, we have neither the language nor the concepts to define it. Like light and speed and time and energy, even truth is relative.¹⁵

For those who appreciate this, the chains are broken; we become our own owners, our own creations. Those who do not want to create their own answers, who want answers to be handed them in red-ribboned boxes, can feel sure that there are many philosophers, and people, who will be only too glad to chain you. But, then, have you not really chained yourself?

Our Choice of Beliefs

Votaries of the gods go to the gods,
Votaries of the (departed) fathers go to the fathers,
Worshippers of goblins go to the goblins,
Worshippers of me (Krishna) also go to me.¹⁶

Choose what you worship instead of having it imposed upon you, because what you worship is the very central core of your being. Treat “beliefs” like wine: Savor them, swish them around in your mouth, find the right tastes for you. Just because I like Burgundy does not mean that you should. In fact, have a wine cellar and stock it well for one taste gets old after a while.

Do we build a house to stand forever? Do we seal a document to be in force forever? Does the river raise and carry the flood forever? From the days of old there is no permanence.¹⁷

Create your own mythology, build your own Mount Olympus. But be careful, do not make your gods immortal for they have a strong tendency to become demons that will hiss at you. Rather, make your gods mortal so that you can destroy them when they become feeble and develop new ones.

In our present state the only good thing about us is that there is nothing permanent in us. If anything becomes permanent in our present state, it means insanity. Only lunatics can have a permanent ego. There is nothing in our psychological makeup that corresponds to the idea of a "complex." In the psychiatry of the nineteenth century, what is now called a "complex" was called a "fixed idea" and "fixed ideas" were taken as sign of insanity. And that remains perfectly correct.¹⁸

The Promise of Possibilities

Peak experiences are transient moments of self-actualization. They are moments which cannot be bought, cannot be guaranteed, cannot even be sought. But one can set up conditions so that peak experiences are more likely, or one can perversely set up conditions so that they are less likely.¹⁹

If we want to change something, to eliminate or create something, we must talk in terms of detailed plans and strategy, then of actually doing it before we consider possibilities and probabilities.

In the beginner's mind there are many possibilities, but in the expert's there are few.²⁰

Of course, there are those among us who disdain fantasy, who speak of realities, who lecture on what is and what cannot be, who speak as if they know all there is to know. But when we speak of possibilities, do we not speak of imagination and of fantasy?

There are those who pass from light to light, those who pass from darkness to darkness, those who pass from light to darkness, and those who pass from darkness to light. Of these four, be thou the first.²¹

The source of our possibilities is our imagination, our fantasy. Start to dream, not only at night but during the day as well; let your mind soar and it will light on much that is "absurd" but also on much that will make you feel as if you just had a "self-revelation," which is true because you permit your self to revel. Then take these self-revelations and study them in terms

of probabilities so that you can choose those that have the highest potential of becoming "reality." Some will, some won't, but then none will come to life if your mind remains sterile. Its fertility will bring you many "births," many "children," make you a giver of life.

A life-giver is not one who has zero possibilities, or many possibilities and no choice; a life-giver is one who knows how to choose, to focus, direct that choice into probabilities, and then make them happen. This is the act of transformation. To understand possibilities is to understand probabilities, choice, direction, and transformation. Yet, to do this one must also understand that time and space are personally relative, that they depend on how *you* view them, feel them, interpret them, and control them. Where are you (in the past, present, or future in time)? How do you feel (good, positive, bad, negative, don't know, neutral)? If you get locked into time and space, with little or no control of where you want to be, your possibilities will be limited. And yet, this can all be accomplished if a person learns to be his own director. Does not a director choose, direct, and transform his or her work while manipulating time and space? The producer is the origin, the creator, the actualizer, the doer. Transformation, therefore, is the sum of producer-director-creator.

On Becoming

As leaving aside worn-out garments
A man takes other, new ones
So leaving aside worn-out bodies
To other, new ones goes the embodied (soul).²²

Long ago you left the warm house and went through the gate; truly you've been a voyager. But now comes the final test, to really leave the dead; otherwise there is no treasure (becoming-transformation). Yes, you have challenged them along the path, discarded your set views of mind and body, knowledge and perception, cause and effect, content and structure, answers, and beliefs. Now you carry the magic sword of possibilities, gleaming and ready to thrust. The others are not dead, however. They follow after you, moaning and whimpering; they were a part of you and want to be again. They will not let you rest, always they press to be "friends" again, and with them they carry a powerful weapon, ready to strike: memory. Before you stands a bridge over which only you can pass, but you stand there immobile, knowing that this will be the final parting because once you cross the bridge you will be transformed.

He who cannot command himself should obey. And many can command themselves, but much is still lacking before they also obey themselves.²³

Should you stay here at the foot of the bridge, maybe camp for one or two nights and talk to them again just to make sure? It would be safe to neither go forward nor backward, to remain in limbo, to experiment with these dead things for a while.

In the creating of the vacuum it was the experimenter who died, because he was inside the vacuum.²⁴

Your strength saps away, your sword rusts, you fade away at the foot of the bridge until you become transparent. On the other side is the treasure; all you have to do now is cross the bridge. Here, on this side, are these dead things, but they are so hard to give up. Will you cross it, or will you become one of the skeletons lying all around the foot of the bridge, the end and the beginning?

Thus the possibility arises that our psychology is only a report of the behavior and experience of human beings who have complied with social and biological pressures and have reduced their experience of themselves and their world in order to "play it safe" and conform. If this is true, there is all the more reason for developing a psychology of transcending.²⁵

Conclusion

We wish you a good journey, whether you are reading this book for personal or professional use, or for both purposes. The complements in this chapter are your philosophical guide, the posts that will lend meaning to the pragmatic implementation steps that follow.

Notes

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PART TWO

3 . An Overview

In order to enhance the usefulness of the chapters that follow, we are presenting an outline of the total Psychotheatrics process.

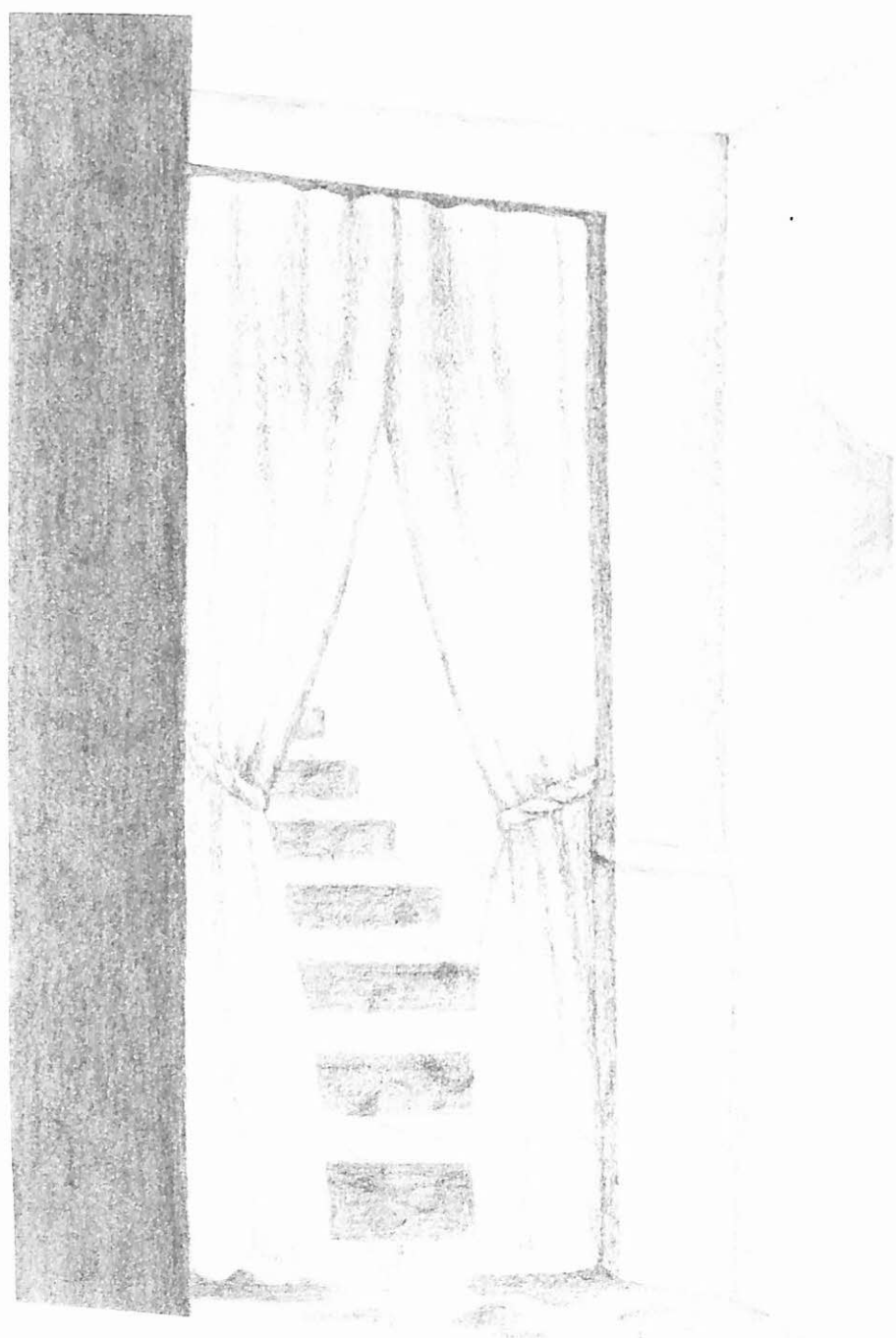
PT, a process based on theatrical and psychological foundations, is intended for use in therapy, awareness, education, and theater. The strength of the process lies in its capacity to provide persons with options and means for structuring and restructuring behavior patterns. Each of the three PT elements—(1) Spectator PT, (2) Playwright PT, or (3) Environmental PT—may be used as an independent process, or two or three may be used in sequence.

Each of the PT elements is a complete process in itself and consists of three stages: (1) biography and discussion, (2) action, and (3) coalescence. Any of the three PT elements may be utilized in a variety of settings. Four models have been developed—(1) therapy, (2) education, (3) theater, and (4) awareness—in which each of the three elements may be utilized for specific applications. The book, which is structured to provide information about each element, first offers its theoretical base and techniques. Later chapters show how the elements may be utilized in the four models.

Each of the elements evolved from a different experience and each is designed to be used under different conditions. Usually, a facilitator would use only one element with any particular person.

Since the elements represent mainly the action stage of the process, it is necessary to understand what happens before and after. Preliminary biography and discussion contain preparation and foundations for the action stage; coalescence is comprised of the time and energy utilized in integrating learnings from the action stage.

Although we first perceived the usefulness of PT for psychotherapy, we soon felt that it was limiting to confine development of the process to mental-health work. As we worked with the process, we saw that it had applicability in varied settings. It became convenient to work with the process from the point of view of the application. We began to define variations that seemed more appropriate for one setting than another. The four models—(1) therapy, (2) education, (3) theater, and (4) awareness—resulted. The PT process (elements and stages) is essentially the same in all four models. We have varied emphasis, descriptive language, and examples to provide clarity for readers with interests in different fields.



The Role of Facilitator

The facilitator is the person who provides instructions for the PT process and monitors its implementation. The role and skills of this person will vary, depending on the model in which the process is used and the purpose it is serving. In all cases, however, the facilitator is familiar with PT theory and technique and capable of maintaining PT form. This person may be a teacher, theater director, actor, therapist, or otherwise, depending on the situation. Competency in the PT process allows him or her to use PT when appropriate. Otherwise a teacher, director, therapist, or other interested party may invite a trained PT facilitator into the process to provide a specialized, adjunctive service.

Effectiveness as a PT facilitator depends on the facilitator's thorough understanding of and competence with the PT process. An underlying assumption is that the person using PT is competent as a teacher, therapist, etc., and uses PT within the context of those other skills. Thorough understanding of PT philosophy and techniques allows the facilitator freedom in creatively using the various components of the process when appropriate.

Balancing process control, conceptualizing situations and options, intervening or supporting to maintain the form and flow of the process is the primary job of the facilitator. The more skilled the facilitator is at helping the individual conceptualize situations in producer-director-creator functions, the more helpful he or she may be. In serving as facilitator, it is constructive to provide instructions in a concise, concrete manner that helps the client visualize how he or she needs to proceed.

The PT process focuses on people perceiving themselves and their actions from the point of view of producer-director-creator. A skilled PT facilitator can help a client flow into the producer-director-creator state. At first some people have difficulty with this, but with very little time it begins to materialize for them. Others are resistant; it is easier for them to confront the process than themselves. A good way to deal with this is for the facilitator to have the client direct this resistance to the PT process as a situation in Playwright or Spectator PT. The question must be asked: Does this person really want to "get a handle" on his or herself? Since PT has so powerful an effect in this area, it may make those who wish to stay "blind" very uncomfortable. Finally, many will have no problems at all with the producer-director-creator concepts, providing the facilitator takes the time to grasp them and help the client feel comfortable with them. This is truly a client process, for from the very beginning the client learns how to work PT. This separates PT from the "mysteries" wherein the client does not know what is going on and waits for the "professional" to enlighten

him or her. It does not matter for what use—mental health, education, theater, or awareness, or if the person has little to high reality base—this premise still stands. The most powerful, least manipulative tool is when a client personally operates gears of learning and enlightenment. In this context, the facilitator is the guide and PT is the vehicle.

The Essential Stages of the PT Process

The form in which the process occurs (Playwright, Spectator, or Environmental) depends on the needs of the individual and the situation.

While reading the brief descriptions of the elements, remember that each is a separate, distinct process. Each element is designed for a specific application. Although two elements could conceivably be used in sequence, most applications would require the choice of one, depending on whether the need is for individual work, work with a group, or a process for working with individuals in a controlled setting.

The Biography and Discussion Stage

The biography and discussion stage is virtually the same for each of the three elements, and consists of obtaining information about the person's background and present milieu. A good understanding of the person before proceeding to the action stage of any of the three elements enhances the use of PT. It is constructive during the biography and discussion stage for the individual to clarify tentative goals (to be reached or explored through the action stage). The biography and discussion stage could take minutes or months, depending on the situation and the purposes of the individual(s) involved. It is important to gain understanding of the individual's psychological foundations for two reasons: (1) The more clearly the focal point for the action phase is defined, the more impact the process will have for the person. (2) Adequate background work can alert the person and facilitator or others involved to the safety needs the individual may have and these can be provided for appropriately.

The Action Stage

The action stage follows biography and discussion. The element (Playwright PT, Spectator PT, or Environmental PT) is chosen according to the needs of the situation and dependent upon whether the person will benefit most from an individual or group approach.

The producer-director-creator focus of the action phase is a unique feature that PT offers. Other educational and therapeutic processes progress from a biography and discussion (getting to know the person and goal

setting) stage through coalescence (integrating new learnings and maintaining new behaviors). Some of these processes also focus on action as a central part of the process, i.e., psychodrama, Gestalt therapy, method acting, experiential classroom models, and others. PT is designed to give the individual participants in the process major responsibility for the context (form and content), for directing its presentation, and for accepting change or no change as a result. Assumption of the producer-director-creator role is central to the process, not coincidental. A facilitator may sometimes function as producer, to insert different perceptions or options, or may be director for some of the content of the action, but *the major onus for director-producer work is on the individual*. Often, it is a temptation for the individual to act out the part in Playwright and Spectator as a means of demonstrating his or her intent. That is much easier than carefully explaining so another person can understand exactly what to say, how to say it, and how to move in the process. Acting the part is a momentary experience. It is also subjective and is limited by the individual's attitudes toward performance, i.e., either being scared to death of what someone else will think or subtly using the role play to "show off." In Environmental the person is never "actor"; rather, he or she is director-creator while actualizing his or her new personality.

Although some educational or therapeutic processes have components that are similar to PT, the three elements (Playwright, Spectator, and Environmental) are uniquely centered around the producer-director-creator concept and the dimensions that can flow from the individual's experience of a situation from that point of view. The person is creator by actualizing goals, new behavior, or personal style that come from the dynamics of being producer-director. The result of producer-director-creator is transformation.

The PT process is based on the assumption that transformation is possible, and that the individual can take steps to identify and implement desirable changes. The action stage can be the catalyst for clarifying and stimulating this change.

Playwright PT is for use with an individual. In this element the individual sketches a brief outline about an area in his or her life (past, present, or future) that is personally vital. The person, perhaps with the help of a facilitator, therapist, teacher, or another, depending on the model, directs the situation, which is performed by one of the above-mentioned people or others. Once the client is satisfied with the "truthfulness" of the situation, the expansion of parts of it and the development of options can begin, again with the client directing the action.

Spectator PT is used with a group of individuals who share a common variable. They may be attempting to learn the same material, solve a common problem, or share a similar personal difficulty (alcohol abuse, obesity, relationship problems, etc.). One person at a time becomes the

primary person and describes a personal situation that is in the past, in the present, or in the future. The facilitator (who may be a therapist, teacher, or friend, depending on the model) has members of the group represent person(s) in the primary person's situation, including someone to represent the primary person. The primary person never acts in the situation, but directs the dialogue and action of those in the situation with the help of the facilitator. This is a major difference between PT and psychodrama. Maintaining the primary person in a director role rather than in a player role creates a degree of objectivity that cannot occur if the individual is acting the part rather than seeing it.

Once the primary person is satisfied with the "truthfulness" (to him or her) of the situation, parts and options are expanded, again under the direction of the primary person with the help of the facilitator. Since the group shares a common variable, many of their experiences will be similar to those of the primary person, and group discussion of the situation will provide insight and catharsis for most members of the group.

In Environmental PT, the facilitator and the client work from the client's goals and create new personality dimensions for the individual that the client can actualize. The transformation personality role (TPR) is thoroughly outlined, and when the client is ready to "become" the TPR, he or she proceeds to the environmental adaptation session (EAS). The EAS is held at a secluded facility and lasts at least twenty-four hours or no longer than one week. There is always a facilitator present who keeps activity flowing and acts as a safeguard. There are other clients at the EAS, and they are encouraged to interact with one another, but they do not know each other and cannot ask about another's TPR. It is quite difficult at first for a person to maintain his or her TPR, but increasingly the person will merge into the new personality he or she has created. Once this occurs, the TPR becomes real for the client; he or she becomes the TPR.

The Coalescence Stage

The coalescence stage is virtually the same for each element. It follows the action stage and involves discussion and solidification of the person's experience in the other stages.

Summary

The action stage of each of the three elements produces energy that is positively channeled to reach the individual's goals (TPR). The person is totally involved objectively and subjectively as the producer-director-creator. The facilitator may help by clarifying, by directing when needed, and by presenting reality testing, situations, and options. The PT elements

and the stages retain basically the same form no matter which model—therapy, awareness, education, or theater—is used, but the purpose, content, and dynamics change. Regardless of the model or element that is being used, the PT process provides form for behavior change.

Throughout the PT process the individual using it for growth assumes responsibility for the content that is included in various “situations” or for the TPR. Thus, when closure occurs, that person can feel responsible for actions he or she chooses. The process seems to enable people to accept and actualize behavior change without the degree of resistance that often gets in the way.

4. The Qualities of Psychotheatrics

. . . work at scientifically questioning and challenging irrational philosophic premises about himself and the world, and at training himself to behave differently from the indulgent, undisciplined manner in which he has allowed and continued himself to behave in the past and present.

—Albert Ellis
Humanistic Psychotherapy

There Is No One Answer

Through deduction, the analysis of the “facts,” we are led to believe that we will find the answer. The perfect example of this is a court of law where the participants are two people in a partnership who are suing each other for breach of contract, their lawyers, a judge, and a jury. The role of the judge is to make sure the procedure is correct, according to the law and to precedent. The two lawyers, actually extensions of their clients, will give the “facts” of the case, then call witnesses and introduce evidence to back them up. The jury will observe all this, deliberate, then reach a just, objective, impartial verdict. Each partner really believes he or she is in the right and the other is in the wrong, each believes that he or she will be vindicated. Is not this whole procedure of finding the answer through the facts absurd? How can there be facts when they are relative to the two partners, their lawyers, the judge, and the jury? It all depends on how each participant views these facts, according to his or her own particular angle. This judge will let some things take place that another judge wouldn't. Other lawyers would have presented their sides of the case in a different manner. A different jury would put heavier weight on some of the evidence that this group thought circumstantial. Finally, two other partners, going through the same experience as these two, would have never ended up in court, but instead would have worked out their differences between themselves. When the verdict in this case does come in, one must consider all these factors, a verdict that everyone, obviously, will not agree on. Every-thing, then—the personal opinions of all concerned, the procedure and the verdict—is all relative. THERE IS NO ANSWER. The irony of this is that



most of us use this same procedure to find answers about ourselves, our relationship with others, and our world.

If we explore the facts of our dilemma, we discover along the way that there is no one, all-purpose answer, only probabilities. In other words, there are many answers, some with higher probability than others, depending on one's perspective. We have a choice of answers, which makes many of us uncomfortable. Some view this as the highest freedom; they can now become their own rulers. Others find this oppressive; they are lost, their golden mean has been stripped away from them. These lost people will either go back to the facts, or stay, seeing the probabilities but with a cynical eye. On the other hand, those who are reveling in their new freedom have discovered there are many probabilities that they may choose from, and enjoy their choices as they become their own masters. They have realized that there is no one answer, just as there is no fixed person; instead, they select the answers and determine the persons they want to be (are). How does the metamorphosis come about? How should they proceed?

Let us assume that a person has already chosen and is aware of the probabilities of his or her "answer(s)" becoming reality. How to bring this about? If the probabilities are high, then he or she will not have to work very hard to achieve reality. If they are low, then he or she will have to put considerable energy into making them reality. Probabilities mean exactly that: The chances for their realization are indefinite, the final outcome is uncertain. You must decide how to rate the probability of your personal answer(s) becoming reality; you are the final judge of this. However, if you really want the change even though the probabilities are perhaps too high for it to become reality, you must expend the energy necessary to make this take place. Your persistence will decide most of the outcome in your favor. Essentially, you are stacking the deck in your favor, and more and more you will become your own discoverer as you become your own ruler. Obviously, this demands discipline and an acceptance of the responsibility for who and what you are becoming. You are observer and object, painter and painting.

Thought → Will → Action

Runes

Know how to cut them, know how to read them,
 Know how to stain them, know how to prove them,
 Know how to evoke them, know how to save them,
 Know how to send them, know how to send them.¹

To achieve transformation, a person must be the synthesis of producer-director-creator. For what is the use of thought if a person does not

have the will to make it reality by action? Or, the use of will and action if they are not inspired by thought? Or, action if it is not provoked by thought and will? Each of these, by itself, is incomplete. With unification, there occurs a transformation, a controlled and planned destiny. Producer is thought, director is will, creator is action, transformation is the unification of these three essentials.

THOUGHT	WILL	ACTION	UNIFICATION
(Producer)	(Director)	(Creator or actualizer)	(Transformation)

Another way to view this is to look at the different worlds of existence. Picture, for example, a world where colors symbolize levels of involvement. In the Gray World dwell soldiers, who do not think on their own, whose will behind their action is not their own, but they do act. In acting, however, they do not create because it is not motivated by their thought or will. A soldier accepts outside morality, follows orders, and does his duty. Soldiers are keepers and enforcers of the law. The Blue World is inhabited by philosophers, who possess the thought but not the will to turn it into reality by action. They play chess games of the mind as they devise philosophy for every possible circumstance. Philosophers are the originators of law but not the creators of it. The Red World is peopled by warriors, who do not think on their own but take the philosophers' ideas and make them into reality by action. The warriors always have soldiers to consummate that action. They are conquerors, challengers, and risk-takers. Warriors are givers and breakers of law. In the Green World live rulers, who practice thought, will, and action and are the fusion of the soldier, philosopher, and warrior. They are creators and gardeners; symbolic and esoteric, they cultivate and grow. Rulers are creators and transcendents of law.

SOLDIER	PHILOSOPHER	WARRIOR	RULER
(Actor)	(Producer)	(Director-creator)	(Transformation)

The unification of producer-director-creator-transformation is the underlying foundation for PT. Their use in Playwright PT, Spectator PT, and Environmental PT may differ, yet the common bond remains the same. The approach to their use varies, depending on the element used. In summary, a client must be the transformer of his or her own life, personality, goals, and relationships. In final essence, the whole point of PT is to make this unification by giving the client a vehicle with which to work.

Producer-Director-Creator

The following concepts are examined from the Playwright PT and Spectator PT elements. Their use in Environmental PT is discussed at the end of this section.

The Producer

We have made it clear that the client is the origin of his or her own ideas, plans, goals, personality, etc. This does not mean the PT facilitator cannot help a client by giving feedback, options, reality testing, etc. If this is done, however, then the PT facilitator is the producer of that idea and must own it. Yet, if the PT facilitator is producer of an idea, and the client directs it, just as the PT facilitator must own it and is its producer, the client must accept that he or she is its director and that all the dynamics are his or hers. For example, a PT facilitator could suggest the following positive option for a client with an alcohol problem: "You haven't had a drink in two weeks and you are talking to your wife about this." The client would then direct this so that all the dynamics and content are his. This could help the client get in touch with how he would feel, so even though this option did not come from the client, he directed it and the essence is still his.

The Director

The client directs what takes place in his or her situations. Again, this does not mean that a PT facilitator cannot help a client by directing, when needed, to help clarify, give feedback, provide options, etc., but now the PT facilitator must own that he or she is its director, that this is his or her interpretation of it, while the client is its producer. At first the client will feel uncomfortable directing his or her situation in the action stage of Playwright or Spectator. The facilitator must reassure the client until he or she begins to flow with this, which usually does not take long. The PT player(s) say and do exactly what they are told, like an echo chamber. This is important because the client as director subjectively "does" it and objectively views it by the use of this "magic mirror." The facilitator needs:

- (1) *Rhythm*. Keep the action moving. He must not permit it to break down to explanations, but instead have the client direct it in first person. Explanations and discussion come later, not while directing the situation; the action is what is important in the presentation of the client's situation. During the directing it would influence and bias the action of the situation.
- (2) *Focusing and Concentration*. Get the client to focus on areas of importance for him or her, picking up threads that lead to these important areas.

(3) *Truth*. Check for accuracy with client. "Does he or she really do that?" "Would you really say that?" etc.

(4) *Options*. Draw out options from the client, giving the client the opportunity to create options and providing reality testing, etc.

(5) *Expansion*. Make sure when the client is done directing one player that there is no more to be said or done before moving on.

The Creator

The client as creator is "actualizing."

The client does *not* perform in the presentation of the situation in either Playwright or Spectator. Instead, players, whom the client directs, are used. If the client were to perform, his or her orientation would be destroyed and he or she would not be able to both subjectively experience and objectively view the situation. As a player, the client would only experience his or her situation subjectively.

Also, the client as player in his or her situation might be heavily influenced by the person directing it and by those playing in it. This would severely compromise the "truthfulness" of the situation. The ethical validity of imposing an experience on a client is totally wrong, especially if the experience is powerful and changes the client. Brainwashing would not be possible if the client remained outside the situation, whether as producer-director or not. If the client is outside the situation, and is not director, he or she is still able to experience and view his or her behavior. Of course, when the client is producer (origin) and director (commanding the action), the effectiveness of the process is increased, as mentioned earlier. The client outside the situation cannot be brainwashed, but the client in the situation can be powerfully influenced. As director the client not only experiences his or her situation but also consciously views it, and the catharsis produced is much more powerful in changing behavior in a positive way. The client is creator (producer = origin of his or her thought, goals, personality, and director = the will to command the action) by action. Both creator and actor have action, yet they are totally different because the creator actualizes his or her own thought (producer) and will (director) whereas the actor is the actualizer of another's thought and will.

In Environmental PT producer-director-creator have virtually the same meaning but the implementation is different. Producer is still the origin, yet with far more intensity since it is so carefully planned. Director is still the will to command the action, but there are no PT players, only the client actualizing his or her new personality. Creator remains the same, the actualization of the new personality. It is not necessary to labor the differences in implementation of producer-director-creator since the chapters on Playwright PT, Spectator PT, and Environmental PT make them clear.

Transformation

Transformation is the same for all three PT elements; it is the unification of producer-director-creator. Although the facilitator can assist the client in these areas, in the final analysis only the client can be producer-director-creator. To do otherwise not only destroys the formula for transformation, but robs the client of energy and responsibility.

The Transformation Personality Role

The Transformation Personality Role (TPR) is what a person wants to become and achieve: a new personality, goals, plans, hopes, etc. This is worked out in detail, prepared, and then made into reality by action. For the TPR to be actualized, the client must be its producer (his or her thought), its director (the will to command the action), and its creator (making it reality by doing it). Although the facilitator can help a client in this endeavor, he or she can never be producer-director-creator of a client's TPR.

Several points are important to the process of constructing and actualizing a TPR:

(1) *Main Point.* This is the TPR itself, which must be thoroughly planned out and then made into reality by action. What is it physically, verbally, and mentally? How can we carry it forth for it to become reality? These questions must be worked out in detail, or the TPR will be severely handicapped.

(2) *Threads.* Minor points and situations lead to the TPR. The client must be aware of and involved in those threads that weave the TPR. If not, the client is off course and should not expend his or her energy. Anything that leads to the TPR, no matter how minor or small, is relevant. The situations of a client in Playwright PT and Spectator PT action stage act as means to the TPR, and the facilitator, as mentioned, can help produce or direct when needed. In Environmental PT, the threads are worked out by the facilitator and client in preparing the TPR.

(3) *Concentration.* A client must keep the main point in sight and be aware of the threads leading to it to actualize the TPR. Without this concentration (conscious will) spontaneous action will not occur and the client will not merge into his or her TPR.

(4) *Interplay.* A person must be aware of his or her environment, make adaptations, interact with other people, but always remain consciously truthful to his or her TPR. Threads are not only planned, they occur in interplay spontaneously, which is a rich treasure to use for merging with the TPR. Be conscious of rhythm, of being in tempo with the TPR. Also,

imagination (IF) is very important, for creating threads of possible situations in the mind and then working with those that are appropriate. All of this is interplay of the vast resources that are all around us to use to lead to the TPR.

When the facilitator and client work on a TPR, the client must be fully aware of all these points; otherwise it is doomed from the start. In Playwright and Spectator, the TPR is gradual, growing and solidifying out of discussions in the biography and discussion stage, the coalescence stage, and situations presented in the action stage. In Environmental, the TPR also grows out of discussions in the biography and discussion stage, intensively planned and actualized in the action stage, and then solidified in the action and in the coalescence stages. The TPR is the same, but the road leading to it, be it Playwright, Spectator, or Environmental, is very different. A client and his or her immediate relations will have more time to adjust to the gradual becoming of the TPR in Playwright and Spectator than to the intensive occurrence in Environmental.

TABLE 1
TRANSITION

THE CASE: <i>searching</i>	THE ANSWER: <i>finding</i>	THE QUESTION: <i>doing</i>
Explanations, justifications, accusations, rationalizations Biography and discussion stage	Client: producer Preparation of TPR in Environmental PT, Playwright PT, and Spectator PT (biography and discussion stage and action stage)	Client: director-creator Actualization of TPR (action stage and coalescence stage) Transformation
ORIENTATION		
PRODUCER origin: form	DIRECTOR command-will: content	CREATOR
The origins must be from the client; his or her situation, values, goals (TPR) The facilitator can help the client when needed by giving feedback, options, reality base, etc.	Subjective energy shapes perception of life and objective energy clarifies that perception. In Playwright and Spectator, the client directs (subjectively) the content of the situation while viewing it (objectively). The client also directs the TPR of Playwright, Spectator, and Environmental PT. The facilitator can help by directing when needed, clarifying, providing options, giving feedback, and providing reality base.	For the client the combination of producer and director roles provides the most power for insight and behavior change. The facilitator can never be creator; only the client can actualize.

Note

1. Taylor, Paul B., and Auden, W. H. *The Elder Edda*. New York: Vintage Books, 1970, p. 57.

5. The Playwright Process

*Everywhere man blames nature and fate,
yet his fate is mostly but the echo
of his character and passions,
his mistakes and weaknesses.*

—Democritus

Aim a spotlight on this quote and imagine that you are able to look at yourself both subjectively and objectively: You will perceive a reflection of yourself, a “magic mirror” image that you have never seen before. You will see all the warts and sores that fester; you will envision shining qualities that warm you like strong wine; you will behold things that make you laugh, cry, scream, whisper. But that is not all. Seeing all, this will enable you to create options and new styles of being yourself: a you that *you* fashioned! You now have a new perspective, one that allows you to play with the clay, remove many of its flaws, and increase its virtues.

The playwright process is the PT form designed for work with individuals. As with Spectator and Environmental, Playwright action is preceded by the biography and discussion phase and followed by coalescence. Playwright may be used in all four PT models: therapy, education, theater, and awareness.

Writing a situation can be a powerful cathartic experience. An individual's private dilemmas, hopes, and fears, instead of eating away at him or her, are revealed as the play unfolds. After the playwright produces the situation, he or she can see it, live through it, change it, and then move on to other things. Because the individual's projection is in 3-D form, with that other things. Because the individual's projection is in 3-D form, with that person as producer-director, the “ownership” of behavior and the responsibility rests with that person. This 3-D form of the person's projection takes it beyond verbalization and thought, and transforms it into the unification of physical and psychological processes. In this psychophysical synthesis, catharsis can occur and lead to behavior analysis and change. Playwright PT is a process designed to help individuals view their behavior, introduce new options, experiment with those, and move toward the next steps.

Biography and discussion provide an opportunity to understand the individual's psychological foundations, goals, and expectations for the action phase. During this time the individual chooses an area for focus and develops a situation around it. Depending on which of the four models the action phase is being developed in, the individual will be working with a therapist, teacher, colleague, friend, or theatrical director during its span. Or, the person could be working alone. Regardless of the model, the steps are essentially the same. A situation will be written, presented, and discussed. The degree of involvement of the facilitator is determined by the purpose for which the process is being used and the individual's capacity for autonomy.

A Model for Presentation

Here are some general guidelines to keep in mind while readying the situation for presentation:

- (1) The individual works to form a presentation about his or her projection. The situation may be past-reality (what actually happened), past-rewrite (to change what happened), present, or future.
- (2) The optimal situation is about an area that is vital to the individual. Otherwise the impact of the process is diluted.
- (3) The situation may represent *any* area that is vital to the person. That is, the presentation may be designed to release energy that has been blocked for some reason or other; or it may be used to amplify good feelings or positive images. Because the situation (the content) is the individual's, he or she is the producer.
- (4) The presentation must be "truthful" (real) to the person. Otherwise it is entertainment, not Psychotheatrics.
- (5) Except under unusual circumstances, two characters are the maximum number for a presentation. A cast of thousands becomes unwieldy when the client as director tries to give verbatim instructions to each character.
- (6) Generally a presentation should not last longer than fifteen minutes. This much action generates an abundance of material for the person to work with. More tends to become confusing rather than clarifying.
- (7) It is not advantageous to write a situation with structured dialogue and action because this constricts the flow of the process. The best method is to put the situation in a one- or two-page summary-outline form that includes short biographies on each character. Using the summary-outline form makes it easy for the facilitator and the individual to construct the situation. There is absolutely no need for the facilitator or client to be proficient in writing a "drama"; in fact, it may be better if they are not.

Now the biography and discussion stage is complete. It is time for action!

The action phase differentiates Playwright PT from other educational and therapeutic processes. The individual doing the work functions as producer-director, not actor, thus obtaining a view of the situation that is unavailable to one who is "in" it. In order to be producer-director, the individual must be aware of and able to verbalize directions for many behaviors that he or she probably takes for granted on a day-to-day basis. After experiencing the biography and discussion stage and writing a situation, the individual already has heightened awareness of personal dynamics and hopefully has clarified some goals. The action phase is the opportunity to translate these from verbalizations to actions and to view them experientially:

(1) The situation is presented with the help of the facilitator and others who serve as players ("puppets"). The process for structuring the presentation depends on the model; step-by-step instructions are given for each model later in the book.

(2) The individual directs the presentation, with the help of the facilitator, until both are satisfied that it is "real." Most of his or her energy goes into directing the player acting his or her part.

(3) The individual does not act in the presentation of the situation. If he or she were to act, the experience would be entirely subjective and probably biased. If the person slips into acting, then the process is role-playing, not PT. Through directing, the individual can both subjectively experience and objectively view his or her behavior in the situation.

(4) The facilitator helps to clarify, directs when needed, presents options (acts as producer when needed), and provides reality testing.

(5) The presentation includes not only the original situation, but also expanded parts of it and new options. It is important that the individual not spend time with excessive explanations, but rather see the situation and expand parts and options through action. In this way, "truthfulness" will be maintained.

The number of times that the action stage is utilized depends on the needs and goals of the person involved. Once may be enough for some people; others may benefit by a series of action-stage sessions.

Coalescence after Playwright action is a time for the individual to sift through the experience and try to understand its significance. Frequently, people see things about themselves they had not known before or the way through an impasse becomes visible. Understanding a situation can often be enough. From this point, the person can make whatever decisions are necessary, based on a fresh view of the data, and go on about his or her business. Sometimes, though, insight may increase frustration. The client may complain, "I can see what I need to do, but I don't know how," or "I

don't think I can do it." Here another Playwright experience may be helpful, or coalescence may be used as a time to design an incremental plan for behavior change.

Clarification of learnings from the action phase is the main function of coalescence. It is a time when newly discovered potential can be underscored, and new steps can be outlined.

The model in which the action has occurred and the person using the process determine the techniques used during the coalescence stage. A therapist, teacher, or other facilitator can work with the individual through coalescence, using whatever approaches that facilitator generally uses in working for behavior change. Since the PT process is designed to emphasize the individual's responsibility for his or her actions and decisions, it would be consistent with this point of view if the coalescence process maintains this stance. The period of coalescence varies from a quick debriefing to ongoing involvement, depending on the individual and the TPR that has been developed and actualized.

Two Case Histories

In *The Dancer* and *The Vampire Victim*, the two case studies by Robert D. Allen that follow, the facilitator is providing direct counseling services in a mental-health setting (therapy model).

The Dancer by Robert D. Allen

Biography and Discussion

Jeffrey was a client at a day-treatment center where I was employed. I was Jeffrey's individual counselor as well as group counselor for his day-treatment group. This situation enabled me to have a good deal of contact with Jeffrey in a very short time.

Jeffrey's main fear was "getting along with people." He felt that if others really got to know him he would be able to converse with them easily, and they would like him and become friends. Jeffrey was concerned about how to get people to know him. He was very shy with people he did not know and so he never talked. Jeffrey, afraid that people would "turn off," mumbled and answered questions with one-syllable replies that created a very stilted dialogue. No one ever got to know Jeffrey because he would not talk, and this inflicted upon him a very closed existence. Getting along with people generally was a very important area to Jeffrey, but it was a most vital area in the case of young women that attracted him.

Jeffrey lived in a foster home with two other young men, "brothers," both fifteen years old, and a foster mother, Mabel. He had been living in

the home since graduation from high school the year before, and was now nineteen. I looked up Jeffrey's case history, took it back to my office, and read it:

Jeffrey has had a history of emotional disturbances of a psychotic nature that have required his hospitalization. He is now living with his foster mother, Mabel Holmes, since his graduation from high school. He is being seen as a long-term client. According to information received, Jeffrey has recently undergone an acute schizophrenic episode following his graduation from high school. He was hospitalized, met Mrs. Holmes, and then moved in with her. He was unhappy living in St. Anne's Children's Home, but he was also upset and anxious about leaving it after graduation from high school. He desires to receive continuing treatment.

Jeffrey's background has involved many family problems. He was one of three children born to a couple who divorced when he was young. He said that his mother was extremely harsh with him, due to her own problems. He also suggested that she was a drug addict. His younger sister and brother still live with the mother, and he said that they are having problems living there. Due to his rejection by his mother, he was placed at age twelve in the St. Anne's Children's Home. He said he never enjoyed St. Anne's, having great difficulty in getting along with other residents. He had an acute schizophrenic disturbance in 1972, resulting in a six-month hospitalization. After his return to St. Anne's, everything was fine until he graduated from high school. Jeffrey is of average intelligence and insight, although his judgment may be somewhat impaired at times. Treatment: socialization and development of more comfort and control of self. Diagnosis: schizophrenic, chronic, undifferentiated.

Certain parts of this case history report were not consistent with what Jeffrey had told me. When I asked him what was the best time in his life, he told me that it was when he was twelve to eighteen years old and lived at St. Anne's Children's Home. He said this was because of a "closed environment," and he had a lot of attention from the staff. He also stated that he had had several girl friends and a couple of really good friends. The worst time in Jeffrey's life was when he was hospitalized. He said, "I was locked up a lot. The environment was structured too uptight so I couldn't relate. The only thing you could do was watch TV and play pool. They drugged me a lot. They shocked me, electric, a lot." Jeffrey said that the things he really liked about himself were his looks and the effort he puts out to share things. When asked what he didn't like about himself he said, "My shyness of people. I really get nervous and can't think. Everything just fogs up, and I space out."



The most important goals to Jeffrey were trying to live in society, having a job, getting a car, having relationships with women, and having friends outside the mental-health center. The most important relationship he had now, one he never wanted to lose, was his relationship with his foster mother, Mabel. He was terrified that something would go wrong with this relationship, and he wanted to live with Mabel forever. He also wanted to be on his own and achieve his goals, but he was "afraid."

Mabel was frightened, too, because she felt "pulled." Half the time Jeffrey talked about "living with her always" (which she did not want). She wanted him to be an independent person. The other half of the time Mabel felt that Jeffrey resented her because of his dependence. He would sometimes lock himself in his room, saying he felt "trapped." Mabel told me that she loved Jeffrey, and would always be part of him, but wanted him to be an independent man with a life of his own. I was convinced that she was sincere about this. Mabel told me that every Friday night there was a Teen Center dance. She said, "He looks forward to it all week and when Friday comes he is both elated and scared. Some nights he gets so upset that he just locks himself in his room and listens to his stereo. Some nights Jeffrey does get out of the house and I drive him to the front door of the dance, but he never goes in. Either he walks home or I give him a ride. This has been going on for six months. The two young ones (the other two young men who live with Mabel and Jeffrey) go, which makes Jeffrey feel even worse. They don't tease him at all about it, thank God. Dr. Meyers and Jeffrey are trying to cut down on his medication, but on Fridays he gets so nervous that he has to take tranquilizers. We've talked about this dance, and he's talked to everybody at the center (mental-health) about it, but he still never gets in the door."

I asked Jeffrey about this and he confirmed everything Mabel had told me. He told me that he is really afraid to go in, meet people, and ask a girl to dance. Jeffrey said, "They might laugh at me; the girl might say 'no.' Then what do I do?" I decided this was the situation to confront if Jeffrey was ever to realize his goals. If he could get through that door at the dance, then many other doors might open up for him.

Jeffrey and I set an appointment the next week for a Playwright session. I had explained the process fully and he had agreed. By putting this situation into action, I felt that we might be able to break through the impasse. Stress about the situation should be reduced if Jeffrey could experience both negative and positive outcomes. Demystifying the unknown could render it powerless. I felt that Jeffrey could only benefit from the Playwright process.

Writing the Situation

I asked two of my colleagues, Jim and Laura, to be players and they agreed. Jeffrey had given me enough information about himself for me to

develop a hypothesis about the one area to focus upon to help him reduce his fear. If he could experience asking a person to dance and accept the consequences without crumbling he would be able to obtain his goal.

The situation would be simple:

SCENE

The gym, Friday evening, music playing, a dance in progress. (During the action phase the scene is described, not actually set up.)

CHARACTERS

Jeffrey: shy, self-conscious, fearful, awkward.

Denise: a woman Jeffrey would like to ask to dance. This latter role will be played from several points of view: accepting, rejecting, interested, etc.

PLOT

Jeffrey arrives at the Friday-evening dance and asks Denise to dance. Her response will meet his catastrophic expectations. He will then experiment with options for handling a negative response. Then he can experiment with options for handling a positive response.

ACTION

Jim, Laura, and I were sitting in the small group room at the center when Jeffrey came through the door. He kept his eyes downcast, as if he was counting the fibers in the rug. He seemed to be shaking. I told him everything was fine, that he was among friends. When Jeffrey looked up, he saw Jim and Laura (whom he knew), and after a while he began to loosen. Sometimes feeling comfortable takes a little longer if the client does not know the players; yet, it does not take long for trust to build if everyone is warm and friendly.

We made small talk for several minutes. When I perceived that everyone was ready, I asked Jeffrey if we could start. Jeffrey no longer was as anxious as when he entered the room, and said he was ready to begin. Jim represented Jeffrey, and Laura represented Denise. With my help Jeffrey directed Jeffrey-player and Denise-player. I first told Jeffrey to direct the situation in which he would go up and ask Denise to dance, and to have it be the worst possible situation he could imagine. Jeffrey, sitting on the edge of his chair, subjectively directed the action, and objectively watched it take place. The worst possible situation to Jeffrey was having himself stutter when he asked the woman to dance, then having her make fun of him by saying, "No, I don't want to dance because I don't like people who stutter and who have 'zits.'"

Next I had Jeffrey direct the best possible situation, and he readily did. This time he did not stutter and the woman happily accepted. Everything was very smooth. Next I had Jeffrey direct a scene midway between the worst possible and the best possible situations. This was a little harder for him to do, but he soon became very involved. This time he had himself ask Denise to dance and stutter a little, and he had her be a little cold but after a while accept a dance with him.

Jeffrey directed Jeffrey-player and Denise-player, and they only repeated or did what he said. I did interject to clarify and ask questions when needed. This helped to explore his problem more completely. I would ask Jeffrey: "Would you say anything else?"; "What are you thinking now?"; "Would she say anything else?"; etc.

We went through the same event again but this time I had Jeffrey direct only Jeffrey-player while I directed Denise-player in several different possible outcomes of the event. This took thirty-five minutes and when it was over I asked Jeffrey how he felt about what had happened. He said that he thought it was a joke. I was shocked because I thought he had been very involved in the process. After talking for a while, it became clear that this situation that had been vital just a few minutes before was now a "joke" and no longer fearful. Jeffrey had been desensitized.

COALESCENCE

Jeffrey did go to the dance the next Friday night and found it comfortable. He described it as being "a movie." "I knew one of them (possible outcomes) would happen so it just didn't bother me." When I asked him if any of the practice scenes had really happened he said, "Several did. Some good, some bad. You see, I asked a lot of girls to dance."

Of course, this one event was not a solution to all of Jeffrey's struggles. Yet, it was powerful in showing how future options can be worked through, controlled, and then made into reality. It gave him a concrete example of his abilities to deal with his fears and push through them to get what he wanted. In our continuing relationship the dance stood out as a symbol for Jeffrey, and he referred to it in relation to changing other behaviors that were difficult for him.

The Vampire Victim by Robert D. Allen

In Jeffrey's case the Playwright action stage centered on a specific contemporary incident. In working with Mary at the same day-treatment center, the focus was different. Her inability to be either in or out of her

relationship with her husband had immobilized her for a long time. In the following process the Playwright action stage is designed to focus on an event that symbolizes a major part of the relationship that Mary must confront.

Mary is forty-nine years old, recently separated from her husband, has three children from previous marriages, and all her adult life she has been a housewife. I had been seeing her several weeks in individual counseling and also in group therapy. Mary maintained a very calm, assured outward manner, but inside she was being torn apart. She had just left her husband of twenty-one years and felt like she "was on the edge of a cliff." "I don't want to go back," she told me, "but I'm afraid to go forward." Unfortunately, there was no women's center in this city where she could go for help. I felt that Mary would have profited from talking to other women who shared similar experiences.

Biography and Discussion

The following is a composite of several conversations I had with Mary during biography and discussion work with her. "F" stands for facilitator (myself).

F: What are some things you like about yourself?

MARY: I'm a warm-hearted person; I give more than I receive. I'm affectionate. I love people. I also love music.

F: What are the things you don't like about yourself?

MARY: Being short (in height). I have a terrible temper when I get mad, but it takes a lot to get me mad. Not being able to say "no" is something I have a lot of trouble with.

F: Do you get along well with people? Is this important to you?

MARY: Yes, it's very important. I do get along very well with people.

F: What was the best time in your life?

MARY: When I was married to my first husband. I've been married six times. We lived on a ranch and had a really good time. It was a lot of hard work but we did it together. The marriage lasted one year, and then I got pregnant. He said divorce, or get rid of the baby. We got a divorce.

F: What was the worst time in your life?

MARY: Getting out of one marriage and into another mess; every marriage was worse than the last one. I wouldn't go to bed with a man unless we were

married. That was stupid, I know that now. I wanted to make a home but it would never last. I am really afraid to be lonely.

F: If you could make yourself into anybody, what kind of person would you be? How would you change yourself?

MARY: I'd be the same person as I am now, only I've learned from my mistakes. I have to take more time to make decisions, and really think them out thoroughly, not just jump into things.

F: What is the most important thing to you?

MARY: My children and grandchildren. Being what I want to be. I want to live, get the most out of life. I want to be happy and have peace of mind.

I began to see Mary as a "vampire victim," a person who is not emotionally alive, but who goes through the motions of living. Such a person is tortured by the past and the present; her future is hazy. It seems to her as if her very life, her blood, is being sucked out of her. I flashed on countless people who commit psychological suicide to devote their lives to a task because they assume they should do it, not because they consciously choose to direct their energy in such a way. They let someone or something feed off them like a vampire, until they are only hollow inside. I thought of spiderwebs I have seen, filled with the bodies of little insects caught in them, which are now only hollow exteriors because the spider has sucked out the juice from within.

F: What is most on your mind, Mary?

MARY: My husband, Gerald.

F: Tell me about Gerald.

MARY: He is my last husband, my sixth husband. We've been married for twenty-one years and we haven't had sex for eight years. I should have left him a long time ago, but I was afraid. He always talked me out of it. But I guess if I had really wanted to leave I would have. I'm really afraid to be alone.

F: You have left now, though. Tell me about it.

MARY: I moved into a little house in the woods, outside of town. I really like having my own place. I have enough money coming in each month that

I don't have to work, so I'm not worried about that. I'm really lucky in that respect. I'm lonely though, especially at night. I really get nervous, I always have to do something, I must clean that house ten times a week. I do a lot of volunteer work and I really like that. I don't know. . . .

F: What don't you know?

MARY: Sometimes I think I should go back to Gerald, but I know it's no good. We haven't had sex for eight years. Can you believe that? At first I thought it was because he drank a lot, then he gave excuses. I really don't know why. I'm affectionate and it was really hell being rejected like that. A few years ago I went to a psychiatrist, and he told me that I should try to interest Gerald. He said that when Gerald was watching TV (he always comes home from work and immediately sits in front of the TV, where he proceeds to drink all night) I should stand right in front of the TV, naked.

F: What happened?

MARY: He just asked me to get out of the way because he couldn't see the program. (Mary started to cry.) I felt ridiculous, humiliated. I tried everything, nothing worked. It's not just the sex, it's our relationship. It's dead, it's been dead for years.

F: If Gerald drinks so much, does he have problems at work?

MARY: No. He always goes to work and does a really good job. He's in insurance and he makes a lot of money. He always took really good care of me that way. I'm glad I'm out but I keep running into him. If he would agree to a clean break then I'd feel better.

F: (I thought about the vampire's favorite weapon, guilt.) What do you mean, a clean break?

MARY: A divorce with no hard feelings. He says he won't do that, he won't give me a divorce. We've been together for twenty-one years and I really want us to part friends.

F: Have you filed divorce papers?

MARY: No, it has to be a clean break.

F: You said you keep running into him?

MARY: Yes. If I'm at a bar he drops in. He just stands around pretending he doesn't notice me. He looks so terrible that I usually talk to him. The conversation always turns to us making a clean break, getting a divorce, then he says no. He tells me he has nothing to live for without me, that maybe he will just kill himself. After I finish talking to Gerald I feel like a louse because I don't want to go back to him. It's the same thing with our friends.

F: Your friends? How?

MARY: This is a small town, so you always run into people you know. People always ask, "How is Gerald? Gerald really doesn't look good lately. Do you know if he is taking care of himself?" Things like that. Like it's my fault. This place won't let me forget. Gerald, our friends, places, all of it brings back memories, holds me. I don't want to be chained, I want to live. I want to have my own relationships, my own friends, not friends of "Mary and Gerald." Maybe I should move.

Writing the Situation

At the next session, as agreed with by Mary, we were going to utilize the Playwright process. Two mental-health workers, Jim and Laura, whom Mary knew, agreed to be the players. Laura would represent Mary, and Jim would represent Gerald. I wanted to see, and have Mary see, the communication dynamics between herself and Gerald when they talked about the "clean break" and divorce.

The situation was one typical scene that Mary had been re-enacting for years. The two characters, Mary and Gerald, meet in a bar and discuss divorce, a "clean break."

Mary briefly described the characters for Jim and Laura to play. For thirty minutes Mary directed the players portraying the conversation. She experienced the hard work of telling each player what to say and how to say it. I provided support for her, clarified directions at times, and suggested some additional material. Mary was visibly tired.

Coalescence

The impact of this thirty-minute session was striking. Mary said she couldn't believe that she had never seen the way she was manipulated. She said that the scene was typical of those they had had for years. Mary said that she saw how she was so easily trapped: Gerald would tell her how bad it was without her, that he was falling apart, and Mary would feel guilty. She knew now that Gerald would never make a clean break. At first she was outraged when she realized she was being manipulated in this way. She began to see that she was part of the manipulation. She had given Gerald responsibility for deciding her future. I asked her how she felt, and she said, "Powerful, and also light like something has been lifted off me." Mary told me that it was incredible that she could see in a few minutes what had been going on in their dynamics for years. Mary directed the scene so it had her own content, but she also observed it. Although she was intimately involved, she maintained some distance.



Following the action phase, Mary worked hard to change the direction of her life. She took responsibility for initiating divorce proceedings after she realized that Gerald would never do so. By waiting for him, she was consenting to put her life on hold, since he would not let her go but would not be actively involved in a relationship with her.

Several months later Mary came in to see me. She looked very happy. She told me that her divorce was final and that she and Gerald were not friends. She saw this as his problem and not hers because she was willing to be friends with him (friends and nothing else). Mary said she had bought a small café that is doing nicely and that she had moved. She said that she was going out with men, but was not planning to jump into any serious commitment for a while. Mary said that for the first time in her life she has a lot of women friends.

Alternate Models

(1) *Adjunct.* If a client and his or her therapist believe he or she can benefit from the action stage of Playwright, then a facilitator can be called in to enact it. Used in this way, Playwright is an adjunctive process to therapy already in progress.

(2) *Improvisation.* This variation parallels the normal presentation of the situation, except the players perform it once through without the client's direction (the facilitator can direct in order to keep action flowing and clear). For this variation, the players need to have a good idea of the situation and the characters involved. The presentation should be very short.

After the initial presentation is over, the client can discuss what parts were relevant to him or her and what parts were not. Now the client can direct, with the help of the facilitator, the situation and option areas. There are advantages and disadvantages to this variation. The advantages are that the client can experience his or her situation once through without having to direct, focus on the "real" parts, and decide what parts do not relate to him or her. The disadvantages are that the presentation can get very far from what is relevant to the client and it will be difficult for the facilitator to control the actions of the players. An improvisation may have negative effects if the client is so influenced that when he or she does direct the situation it has already been biased.

(3) *Without a PT facilitator.* The regular approach and the variations can be modified for use without a facilitator. An individual can benefit from Playwright PT by making an outline of a vital situation, performing it (representing all of the characters), using a tape recorder to play it back, and then doing the same for option situations. This procedure would enable a person to focus on a situation, gain insight into it, and then

enhance or change it. This variation can also be used by a married couple, parent and child, boss and employee, etc. The process must be carefully planned, especially the TPR and the actualization and solidification of the TPR.

TABLE 2
PLAYWRIGHT PSYCHOTHEATRICS (INDIVIDUAL PROCESS)

STAGES*		
BIOGRAPHY AND DISCUSSION	ACTION	COALESCENCE
Foundations of the client	Preparation of client's TPR: <i>finding</i>	Actualization of client's TPR: <i>doing</i>
<i>Searching</i>	Client: producer	Client: creator
Deciding whether or not client should go on to the action stage	Preparation outline of client's vital situation Client: producer	Solidification of client's TPR (Transformation)
Preparation of client's TPR: <i>finding</i> . Goals	Presentation of client's situation, expanding parts, options Client: producer-director	
Client: producer	Actualization of client's TPR: <i>doing</i> Client: creator	
MODEL: DIFFERENT ORIENTATION		
THERAPY	AWARENESS	EDUCATION
		THEATER

*All models contain the above stages.

6 • Spectator Psychotheatrics

An Introduction to Spectator PT

Spectator PT consists of three stages: (1) biography and discussion, (2) action, and (3) coalescence; and may be used in four models: (1) therapy, (2) education, (3) theater, and (4) awareness.

Spectator is a group process designed for people who share a common variable. In his *Poetics*, Aristotle maintains that drama tends to purify the spectators by artistically exciting certain emotions that act as a kind of homeopathic relief of their own passions (catharsis). "In other arts the audience sees the results of the creative. In theater, the audience is present during the process."¹ Add this phenomena to a group that shares a common variable (married couples, alcohol abusers, unemployed people, etc.) and you have a process that goes far beyond entertainment. This process opens the door for methodology and options designed to structure and restructure behavior patterns. As in Playwright PT, a magic mirror is created in which participants can view themselves; as in Playwright PT and Environmental PT, the emphasis is on the client becoming director-producer.

*Men are not worried by
things,
but by their ideas about things.
When we meet with
difficulties, become
anxious or troubled,
let us not blame
others, but rather
ourselves, that is
our ideas about things.*

—Epictetus

Although the magic mirror reflects each individual on a unique basis in a Spectator PT group, because that group shares a common characteristic many will gain when but one of its members looks into the mirror.

Biography and Discussion in Spectator PT

In the Spectator process the biography and discussion phase has two steps, one before the group is formed and the second in the initial development of the group process.

In addition to all other ethical considerations that apply when screening people for any group process, screening for a Spectator group includes an additional variable. The process is designed around the concept that people with similar experiences who watch a situation related to those experiences will create an energy system that combines the message of the performance and their experience of it with their relationship with each other. It is essential, therefore, that people in a Spectator group share a common focus. In education this may be content to be learned. In theater it could be the desire to enhance or disengage from performance in the same production. In therapy it could be a common problem: alcoholism, obesity, struggles with parenthood, etc.

Three minimal guidelines for participation in a Spectator group are:

(1) Individuals should be chosen who have a common identifiable variable that is the focus for desired behavior change for all members in that group.

(2) Individuals need to have sufficient interpersonal controls to allow participation in a group process.

(3) Individuals should be included who have the potential to benefit from an ongoing group.

If a group is considering use of the Spectator process or if clients are being referred to a Spectator group, it is important that each person knows what the identified focus of the group is and consents to involvement in working on that focus. Lack of clarity and consent can cloud issues of responsibility as they arise in the group process. Before the group begins clarifications around suitability for the group, the focus and consent to be involved are the main issues for biography and discussion. How these issues are clarified depends on the model, the application, and the facilitator.

The Spectator process can be very useful as a one-time experience for a group of people sharing a common variable. However, in order to benefit from the richness of group feedback and shared experience, an ongoing commitment is desirable.

After the group is formed, the second biography and discussion step begins. This is designed so that group members will become knowledgeable about each other. It is important that this step be accomplished in such a way that people in the group gain enough trust to begin to share feelings with each other. This process is often rewarding in itself, and it is impor-

tant. As soon as group members can feel somewhat comfortable with each other, the action phase can begin.

A simple and powerful technique for beginning a Spectator group is Otto's depth unfoldment exercise. This short personal history (giving each person ten minutes to share significant life experiences) provides the group with information about each person and makes apparent the similarities and differences of people in the group. To learn how similar other people are to oneself makes one's own self-disclosure less frightening.

The size of the group may vary according to needs in the situation and the model in which it is being used. Fewer than six people in a group limits the action flexibility in the group and balanced input for the discussion phase. Spectator can be used with very large groups, using a sample group on stage with everyone in the "audience" vicariously sharing the experience. Here again serious limitations are placed on discussion. However, if each "spectator" debriefs the experience with his or her therapist, or other facilitator, the value is enhanced. The ideal group should number six to twelve, to allow for personal instruction and discussion.

Spectator's Action Stage

The action stage begins after the ground rules for the group have been established. The Spectator process may be thought of as Playwright in a group setting. The techniques used are the same. The major difference is that anyone in the group could be the primary person and present the situation. After the presentation of the situation the discussion section adds a dimension to Spectator that Playwright usually lacks. That is, the players who are group members can express feelings about the roles they were playing and options from their point of view. Group members who were not players can share in the discussion as well.

For a Spectator group to function smoothly, it is helpful if one person is identified as a facilitator. In a therapy group this person would be the therapist, or in an educational group, the teacher. In an awareness model group, group members can rotate responsibility for facilitating the action. At each step the facilitator can focus the action and maintain adherence to the PT form. The process is powerful, and participants may be tempted to slip into role-playing, answer-giving, or discussion instead of allowing the action to evolve through the PT process. Shortcuts through the process reduce the impact and may shift acceptance of responsibility for behavior change from the primary person elsewhere.

Steps through Spectator action are:

- (1) A primary person is selected. The identification of the primary person can be accomplished by any method compatible with the mode in

which the process is being used. The primary person is the producer-director for the moment.

(2) The primary person briefly outlines the situation he or she wishes to have performed. This outline includes a brief description of the "plot" and the characters in it.

(3) Players are chosen to portray the characters in the plot. Of course, this includes someone to play the primary person.

(4) The facilitator may help in clarifying and focusing the plot so that the action becomes centered on an important issue. However, it is important not to spend a lot of time on this. The process carries the action to central issues very quickly.

(5) The primary person (the producer-director) begins directing the action by telling one of the characters *exactly* what to say (or do) and exactly how to say it. This continues until the primary person and the facilitator are satisfied it is "real." This same form is used for expanding parts of the situation and presenting options. The primary person does not act in the situation in order to preserve his or her orientation of subjectively and objectively experiencing and viewing the situation. If the client was an actor in his or her own situation, he or she would only experience it subjectively and with bias. The facilitator helps to clarify, directs when needed, and acts as producer when needed in presenting options and providing reality-testing.

(6) The facilitator may push the primary person to see if there is anything else that person would say. This constant push for more expression occurs throughout the process and may include asking the player to verbalize unexpressed thoughts as directed by the primary person.

(7) The primary person directs the action with varying degrees of help from the facilitator, depending on the model, until both are satisfied with the "truthfulness" of the action.

(8) Until this point the other group members (Spectators) watch the performance but do not participate.

(9) After the situation has reached a "truthful" level, group members and the facilitator may begin suggesting options for the primary person to direct.

(10) Discussion is the last step:

(a) The primary person outlines insights or new learnings.

(b) Group members share insights they have gained *re their situation, not that of the primary person.*

(c) New options may be identified, for both primary person and Spectators.

(d) The primary person outlines planned behavior changes or goals.

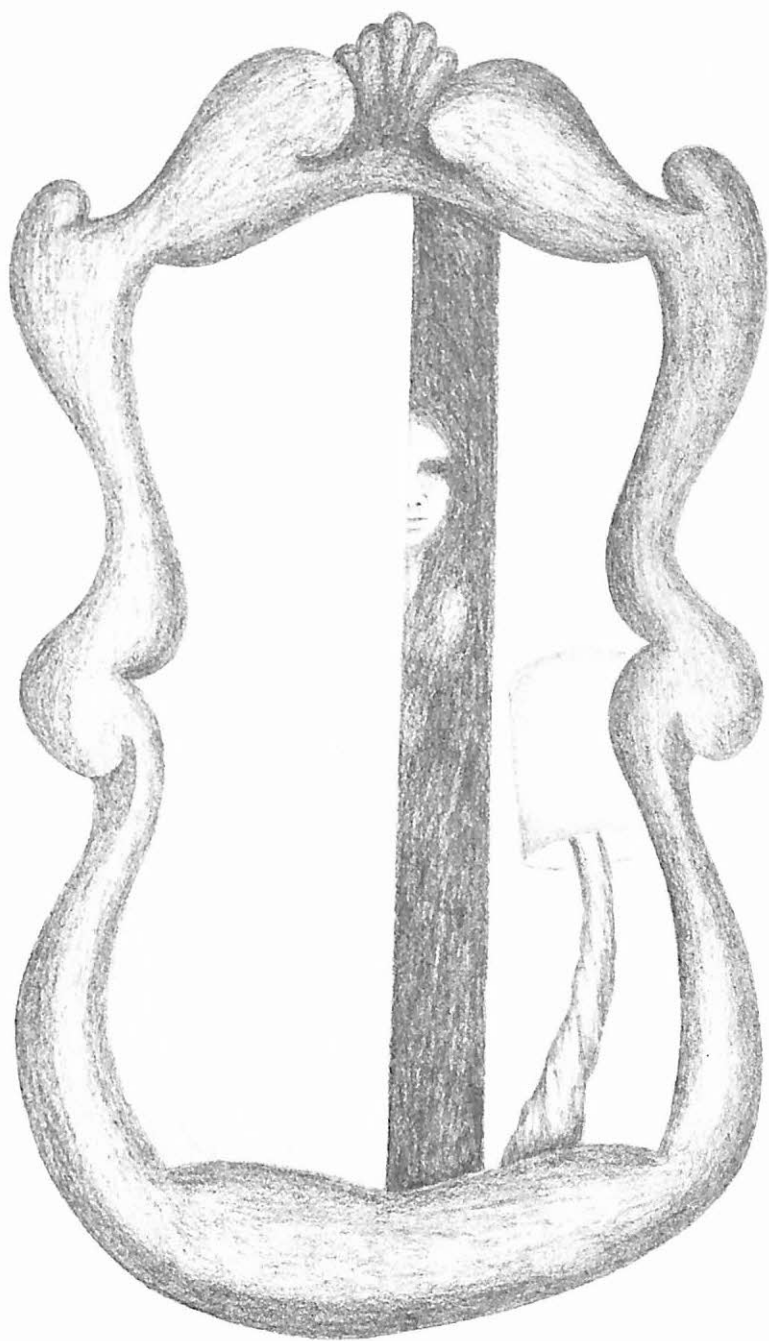
During the discussion it is important to focus the discussion on options and feedback rather than on solutions. The primary person has

Spectator as an adjunctive process, since I would not be involved in the coalescence stage, and had not been involved in the biography and discussion stage. I would only be using Spectator in the action stage.

Before I decided whether or not Spectator should be utilized with this group, and with the client, Sandra, I conferred with the group counselor, Fran, and with Sandra's individual counselor, Frank. From my discussions with them, this picture emerged: The group was not functioning effectively primarily because Sandra disrupted the group meetings. Sandra would harass other group members and the counselor by alternately insulting them, crying if confronted, and interrupting discussion. Sandra had been coming to the mental-health center for years, and the staff had tried many different therapeutic approaches to her treatment. She had been in and out of groups and individual treatment during this period of time. Sandra constantly changed counselors, at first saying that the counselor had really helped her, and then a little later demanding a new counselor because the current one wasn't helping her. She would say that she was "getting worse" and would claim that she had tried what was suggested: "At first it seemed okay, but now I am getting worse and it's their fault." Sandra would switch to a new counselor or group, and the same pattern would develop.

The group that Sandra was now in had shrunk from nine adult members (three males and six females) to four adult members (all female). The four remaining group members, including Sandra, had all said that they wanted to quit the group because they "weren't getting anywhere," and they blamed the group counselor, Fran, since they felt she did not know what to do with Sandra. Fran was a young woman who had not long been a mental-health professional. She felt that her job was threatened by this situation and was very frustrated with the group and herself for what had taken place. Fran blamed herself for not "handling" Sandra, even though she realized that no other counselor had been able to reach her. Fran resented Sandra for being the cause of the disruption and wanted to somehow positively deal with her, but she saw no other alternative now than to drop Sandra from the group. Frank also felt that there was no alternative to expelling Sandra from the group. He also was sharing the fate of Sandra's past counselors and, like Fran, did not know what to do about the situation. Frank had been a mental-health professional for some time but had never experienced "a client like this," and he admitted feeling frustrated. Fran and Frank both felt that Sandra enticed people into helping her and then blamed them later for their help, in her words, "not working." Both counselors agreed that (1) no counselor had been able to work with Sandra, (2) Sandra disrupted the group process, and (3) Sandra should be dropped from the group. Although this was not a desirable option, they saw no other solution.

After talking to Fran and Frank I read Sandra's case history. Sandra is fifty-two years old, a widow, and has one male child, thirty years old.



Sandra's husband died when she was forty-two years old and she has been in treatment ever since. Sandra never sees her son; he lives in a different part of the United States, and they do not get along well together. As Sandra is not employed, she receives her income from Social Security benefits and welfare. She has been hospitalized several times for depression and attempted suicide. She is under medication to keep her calm. Sandra does not mix well with people, she has no friends, and she cannot get a job. Apparently, she drives people away by telling them her problems, listening to their advice, and then blaming them because their advice did not work for her. Sandra has said that she is lonely and wants to have friends and a job, but doesn't know how to go about it. This mental-health center is evidently her only resource.

I then read the other three women's case histories, and made my decision to come to the group and work with Sandra about her expectations of and communication with the group, with Fran, and with Frank. I felt that by doing this, the function of the group would be restored. Sandra would either leave or stay. Hopefully, she would stay and grow from the experience of the group, of people, and the other group members would grow from their experiences with Sandra.

The group met on Tuesdays from 1:00 to 4:00 P.M. I arrived early, had lunch with Fran and Frank, and discussed the situation. At 1:00 P.M., Fran, Frank, and I went into the group room. Fran introduced me to Sandra and the other three group members: Jane, twenty-seven, is not employed, single, and lives with a male friend; Shirley, forty-eight, is a housewife with two teen-age sons; Ruth, forty-three, is single, employed, and lives with her mother. Fran told the group that I was going to be the facilitator today and that she was going to take a break and just be part of the group. She also introduced Frank, whom everybody already knew.

I talked to the group for a while, explaining who I was and that we would all be participating in Spectator today if that was all right with everyone. They wanted to know what PT was, so I explained the process to them and they agreed to proceed. I did not tell them I was there to work with Sandra in particular, or the group dynamics in general, because I did not want to bias the interaction; I wanted it to flow. I asked each person in the room about themselves, why they were in the group, what they thought of the group, and whether or not the group was meeting their needs. The consensus was that the group was not functioning well and was not meeting people's needs. When I asked why this was so, I was told that Sandra disrupted the group and that Fran was just not an effective counselor. Sandra said she was unhappy with the group members and Fran because they tried to suppress her feelings. Sandra also stated that she resented being blamed by the others for the drop in group membership and said that it happened because people were bored and that this was Fran's fault. The die was cast, I decided to press on with this line. I was a little uneasy, not

with the group, but because there was a large mirror in the room and I knew that there was a room behind that mirror. After lunch I had looked over the mental-health center (which was a county facility other than the one in which I usually worked). The group room was comfortable, and had posters on the wall, thick carpeting, pillows on the floor, and a large mirror that was very out of place with the easy feeling of the room. In the next room was a large window. No, it was the reverse of the mirror, and I could see through and observe everything in the group room. There were chairs all around the reverse mirror, and a sign on the wall read, "No Smoking, No Loud Talking." I had been asked to work with Sandra in the group process, so Spectator, not Playwright or Environmental, would be utilized. Working with Sandra in the group was not only important for Sandra, but for the group as a whole. Sandra needed to learn how to relate to people, and the group members needed to learn how to work on difficult situations. It would neither help Sandra or the group if Sandra was dropped.

I looked around the room, and everyone was watching me, waiting. I looked at the mirror. It stared back at me, cold and violating. I imagined that the people behind the mirror were getting restless; I knew they were waiting to see how Spectator would work with Sandra and the group. A sports event? A live show? Since they couldn't smoke cigarettes, were they eating popcorn? I thought about walking out, but decided that they did not matter and that if they wanted to peek, I would let them. I felt good. Getting that out of my system made me laugh, the tightness left, I felt oiled, and my body was loose. I looked around the room, my thoughts were back in the present, everything was fine, and I was ready to start.

F: (Facilitator) Sandra, would you like to do something about what you just expressed? (Sandra agreed.) Fine. Can I have some volunteers from the group? Someone to be Sandra and someone to be Fran?

Jane and Shirley volunteered. I asked Jane to be Fran and Shirley to be Sandra. I explained to Jane and Shirley that they were only to talk and act the way they were directed. They were very nervous and wanted more information. They were under the impression that they would represent Sandra and Fran as actors, and that they needed a background. I explained to them that they were not actors, but puppets, and should only say and do what they were told. They understood this, and were visibly relieved. I asked them not to use their real names, but to address each other as Fran and Sandra, because they would be representing them. The following is the dialogue that Sandra directed. A P after the name means that the player is representing that person; a name in parentheses with a D after it describes the person who directed it.

F: Sandra, I want you to tell yourself, Sandra-P, what to say to Fran-P, about what you want from her as a counselor.

SANDRA: What do you mean?

F: What you want. You must have reasons for coming here, you must want some things? Why are you in therapy? What kind of person do you want to be? What do you want to change about yourself? Tell yourself (P) what to say to Fran (P) about what you want from her.

SANDRA-P (SANDRA-D): I want some answers, some things to help me. I've been coming here for years and I don't really want to. I'm lonely, I want friends. I want a job. I don't know how to talk to people, they don't like me.

F: Anything else you would say to Fran (P)?

SANDRA-P (SANDRA-D): Yeah, you're not helping me. I want to be happy, to do things in life and you're supposed to help me and you're not. Fran (P) I want you to tell me what to do, damn it!

F: Is there anything else you would say to Fran (P)?

SANDRA: No, that's it.

F: Now Sandra, I want you to tell Fran (P) what to say back to you. You said you want some answers, some help, you want to have friends, a job, you want to be happy. You told Fran (P) that she's not helping you, that she's supposed to help you. Tell Fran (P) what to say back to you.

SANDRA: I don't know what to say. If I knew what to say I wouldn't be in therapy. What do you want me to say?

F: I'm not going to tell you what to say. You say whatever you want. Tell Fran (P) what to say back to you.

SANDRA: I don't know.

F: All right. Fran (P), tell Sandra (P) that.

FRAN-P (SANDRA-D): I don't know.

F: Now, what would you say back to Fran (P)? You said all those things to her and she didn't know. How do you feel about that? What would you say back?

SANDRA-P (SANDRA-D): That really pisses me off. You're supposed to know. You're the counselor. If you don't know, then why the hell am I coming here? I think it's a joke—you telling me you don't know. I want some answers from you.

F: Now, Sandra, tell Fran (P) what to say back to you.

SANDRA: I don't know. Jesus, why do you keep asking me that? I told you if I knew I wouldn't be in therapy.

F: Just say what you think.

SANDRA: Well, I don't know.

F: Then say it.

FRAN-P (SANDRA-D): I don't know.

F: Fran has just told you again that she doesn't know. What would you say back to her?

SANDRA-P (SANDRA-D): Then why do I come here? I can't believe that you would just sit there and keep saying I don't know. You're supposed to know. I'm really angry at you Fran (P) for not doing anything. You're screwing me up!

F: Anything else, Sandra?

SANDRA: No.

F: This time, Sandra, I want you to tell Fran (P) what to say about how she feels about you. You've just said all those things to her. How does she feel? What does she think about you? What kind of person does she think you are?

SANDRA: That's hard.

F: Try it.

FRAN-P (SANDRA-D): I'm really angry at you, Sandra. Why should I know all the answers? You have to find those out for yourself. You don't want to help yourself; you like to sit back and blame other people.

F: What else would Fran (P) say to you?

FRAN-P (SANDRA-D): You always talk about yourself and people get tired of it. If you want friends you have to listen. If you really wanted a job you'd get one. All you want to do is bitch at people. You have to find the answers for yourself, so don't blame me, I won't accept it.

F: Would Fran (P) say anything else to you?

SANDRA: No.

F: What does Fran (P) think about you in the group? Tell Fran (P) what to say to you about how she feels about you being in the group.

FRAN-P (SANDRA-D): You've really screwed up this group. You ramble on, bitch at people, and people are just sick and tired of it. That's why you don't have any friends.

RUTH: I think that—

F: No, not now, Ruth, this is Sandra's time. Later we will talk about it. Sandra, would Fran (P) say anything else to you?

SANDRA: Yes. She would say—

F: Not in third person, tell her directly what to say.

FRAN-P (SANDRA-D): One is to stop interrupting people in group and listen. Another is to stop blaming people, take responsibility for yourself.

F: Fran (P) said two things. Anything else she would say to you?

FRAN-P (SANDRA-D): Get a job. You can do it, you're only saying you can't because you want an excuse. Go out and meet people. If you listen to people instead of complaining all the time, you will have friends.

F: What else?

SANDRA: That's all I can think of.

F: What about you and the center?

SANDRA: I don't know what you mean.

F: I'm not going to tell you what to say, you know. You had Fran (P) say all those things to you. Well, what about your life? What would Fran say about your life? Does she think you depend on the center too much?

SANDRA: I guess so, because I—

F: Don't tell me, tell Fran (P) what to say to you.

FRAN-P (SANDRA-D): Your life is the center, you don't want anything else. It's too bad because you abuse it. You should get out and live. The center is a cop-out for you.

F: Fran (P) told you the center was a cop-out for you. What would she tell you the center will do for you, if anything?

FRAN-P (SANDRA-D): The center is a cop-out for you. It's not doing you any good because you won't do yourself any good. The center will help you but it won't do yourself any good.

F: Anything else?

SANDRA: No. I can't think of anything more.

F: Then we will end it. That's all. Thank you, Jane and Shirley. How do you feel, Sandra?

SANDRA: I feel strange. I feel good. It really made me think, it put me on the spot. I think it really cleared up a lot of things.

F: It didn't clear up anything.

SANDRA: What are you talking about? I think it did.

F: *It* didn't clear up anything, *you* did. You told yourself the answers, it didn't, Fran didn't, you did. You have to own it, Sandra. Nobody in this room did it, you did, it's yours.

SANDRA: But you did; you're the counselor.

F: I didn't do it and I won't take responsibility for it. You're the one that said all those things, Sandra. Did I say them, or anyone else in the room say them?

SANDRA: No.

F: Just you?

SANDRA: Yes.

F: Then who has to own it? Whose is it?

SANDRA: I guess it's mine.

F: No guessing about it, IT IS YOURS. Look, I'm not going to let you out of it; you want someone else to take the responsibility. You said all those things, it's yours. If you want one of us to take responsibility, it leaves you free later to either thank us or blame us. Thanking us or blaming us means you didn't do it, you can cop out. You thank yourself or blame yourself, it's *you*, Sandra. How do you feel?

SANDRA: Scared. Lonely. But I feel good because I knew all those things.

F: Remember the things you said? You told Fran (P) you wanted some answers, that you had been coming here for years and you didn't have any. Then you were pissed off at Fran (P) when she told you she didn't know the answers for you. You told yourself the answers. You had Fran (P) get mad at you, telling you that she doesn't like being blamed, that you have to help yourself. You told yourself how to act in the group, how to have friends, to get out and get a job. You told yourself the center was a cop-out, it was not doing you any good because you were not doing yourself any good. You told yourself you can do all those things. How do you feel about saying all those things?

SANDRA: I can't believe it. It's true that I did say them. They are true.

F: How do you feel now?

SANDRA: I feel powerful, really good, but I'm scared, too. I don't want to be cut off from here yet.

F: How do you feel, Fran, about what went on? Are you going to cut Sandra off?

FRAN: I can finally speak for myself. No, I'm not going to cut Sandra off. However, I am going to do exactly what she said, I'm going to help her but not be a cop-out for her either. Sandra, you have to realize the game is over, you exposed yourself today, you do know the answers and you are your own responsibility. From now on that's going to be my contract with you, Sandra. Can you accept it?

SANDRA: Yes. I'm glad you still want to work with me.

FRAN: I do. I won't let you cop out any more and I bet no one else in the group will either. Do you think you can start to share with other people? Starting here in the group?

SANDRA: Yes, I feel I can share, starting right here in the group.

F: Any comments from anybody else? I'm just going to throw it open for general discussion.

RUTH: I'm still a little upset at Sandra, but I would like her to stay in the group. Before today I was going to quit because it was a total waste to come here. Maybe that's all of our faults for letting it happen, but Sandra did do more than her fair share. The group was really in a mess, I did resent Sandra for that, Fran, too. If Sandra means what she said today, about listening to others, and to stop blaming everybody, then maybe everything will be better off.

F: So you're willing to give Sandra and the group a fresh start?

RUTH: Sure. But if she starts all over I'm going to say something.

F: That's certainly fair. How about you, Shirley?

SHIRLEY: I wanted Sandra to leave the group before, I felt like Ruth. Now I really feel I know you, Sandra. It was weird to play, I really felt you. I felt frustrated a lot of times, I wanted to say other things than what you were telling me to say.

F: That would have been you then, not Sandra.

SHIRLEY: True. I still learned a lot about myself. I was Sandra outwardly but inside I was both me and Sandra. I feel like I've had five cups of coffee, really energy. I want Sandra to stay. I think we can all learn from each other.

F: So you felt you learned a lot, Shirley?

SHIRLEY: I really felt I was in Sandra's head, her body, so I think I really know you, Sandra. I also was me, I learned a lot about how I would be in a situation like that. It really made me think. That's why I was frustrated

because I would have said a lot of things differently, and I really wanted to say them.

F: You did, inside your head. You also did what Sandra told you to do. You did both. Now you know Sandra a little better and yourself a little better. Jane, you're the last one. How did you feel about being Fran?

JANE: It really made me understand what a job Fran has. I felt like Sandra was demanding answers from me and then shitting on me. Like I didn't have a right to be human and have feelings, too. I felt really angry at Sandra for pushing me and blaming me and I wanted to tell her to just screw off, to tell her that I'm a person, too. I liked it when Sandra told me what to say back to herself. I feel good about Sandra and I want her to stay in the group. I hope she doesn't play any more games. Sandra, this is the first time I ever felt like you shared anything with me. So I want you to stay. Fran, it was very heavy to play you; I think I know you a little better, too.

F: It's called empathy. Funny what can happen when you're in somebody else's shoes for a while. Any comments, Frank?

FRANK: Not really. I just feel like Fran. Sandra, I want the same contract as you now have with Fran, agreed?

The Pushover *by Lisa Lewis*

Zala, a thirty-two-year-old woman, was exceedingly unhappy with her present life-style. She felt that she had constantly been used by people because she rarely (if ever) asserted herself. At the time that I first met her, Zala's perception of her relationships revealed a constant giving of herself and a reluctance to make demands of anyone to fulfill her own needs. She related feeling an overwhelming helplessness concerning most issues in her life. In making decisions, Zala usually allowed someone else to decide, even when the situation affected her directly.

Zala was once married, and her divorce was one of the most painful experiences in her life. She was desperately dependent upon her husband for all her needs. He took care of her for a period of ten years and so the adjustment of living without him was almost more than Zala could handle. Besides having the complete responsibility for two children, for the first time Zala was having to deal with her own financial and psychological

instability and insecurity. The children were uncontrollable. She tried to deal with them firmly, as her husband had, but found they would simply ignore her or scream back at her. Her form of control centered around futile punishments rather than trying to help them behave effectively. In most cases, they were able to talk her out of any decisions that she had made.

Zala's most recent relationship with a man had ended as a devastating experience. She had been sure that he loved her until she began to suspect that he was involved with two of her friends. Then he had convinced her that he was faithful to her and they were tentatively discussing marriage. Though she believed he would not lie, she felt herself so unworthy of his love that this sense of self-doubt was the basis of her early suspicions. She was not able to view him objectively as an emotionally immature individual who perhaps needed the attention of many women to bolster his own ego.

Zala gradually became more depressed and withdrew from social events and interactions with others as much as possible. She was spending hours by herself feeling totally alienated by her environment and friends. She explained that she began drinking "lightly at first to relieve boredom and depression." Soon her consumption of alcohol was a daily habit hampering all of her activities. She was referred to a Spectator group by an alcohol detoxification center utilizing the process. There were nine serious alcohol abusers in the group, which met for eight two-hour weekly sessions.

In the first interview I had with Zala she repeatedly discussed "feeling used" and "hating herself" and claimed her desires at that time were to attempt to "drink less and not be so bummed out all the time." For the first four weeks of the group Zala never expressed an opinion to the group, projecting timidity and shyness. She answered all questions as quickly and shortly as possible.

At the fifth meeting, the group was working on a situation with another client concerning his membership in Alcoholics Anonymous. This prompted Zala to allow her feelings to surface within the group. Zala explained how she used to be a member of Alcoholics Anonymous but had dropped out. When asked why, she set up the following situation: "There were twelve people in the group. Everyone was going around in a circle telling about their individual feelings concerning alcoholism and then elaborating about some area of their lives." She had been profoundly moved and explained that things that were said had almost made her cry. "I wanted to comfort the people and erase those awful things that had happened to them, but when my turn came I could not say anything."

Three volunteers from the Spectator group were chosen to be players in Zala's situation representing members of her Alcoholics Anonymous group. One person was chosen to represent Zala. Zala directed the situation precisely as she had experienced it. The members of the Alcoholics Anonymous group were told to proceed taking turns speaking about their

experiences. When Zala's turn came in the scene, Zala directed the person representing her to say nothing but to act embarrassed, overwhelmed, awed, and to run from the room crying.

Zala was then asked if she wished she had been able to handle the situation differently and was given the option of directing it so. With this option Zala directed what she would have said to each person within the Alcoholics Anonymous group. Timidly, she directed herself to briefly convey her feelings of concern for their problems. At last she was able to share her own intimate problems and depressions with the Alcoholics Anonymous group. The rest of the Spectator group shared their impressions with Zala. She seemed amazed and pleased that she evoked so much response from the rest of the group, many of whom had had similar situations; thus she did not feel so alone. The difficulty of revealing her character was alleviated by her being able to control and direct the person playing her, thus using Spectator as a vehicle to not only express her personal feelings but also to experience and observe them.

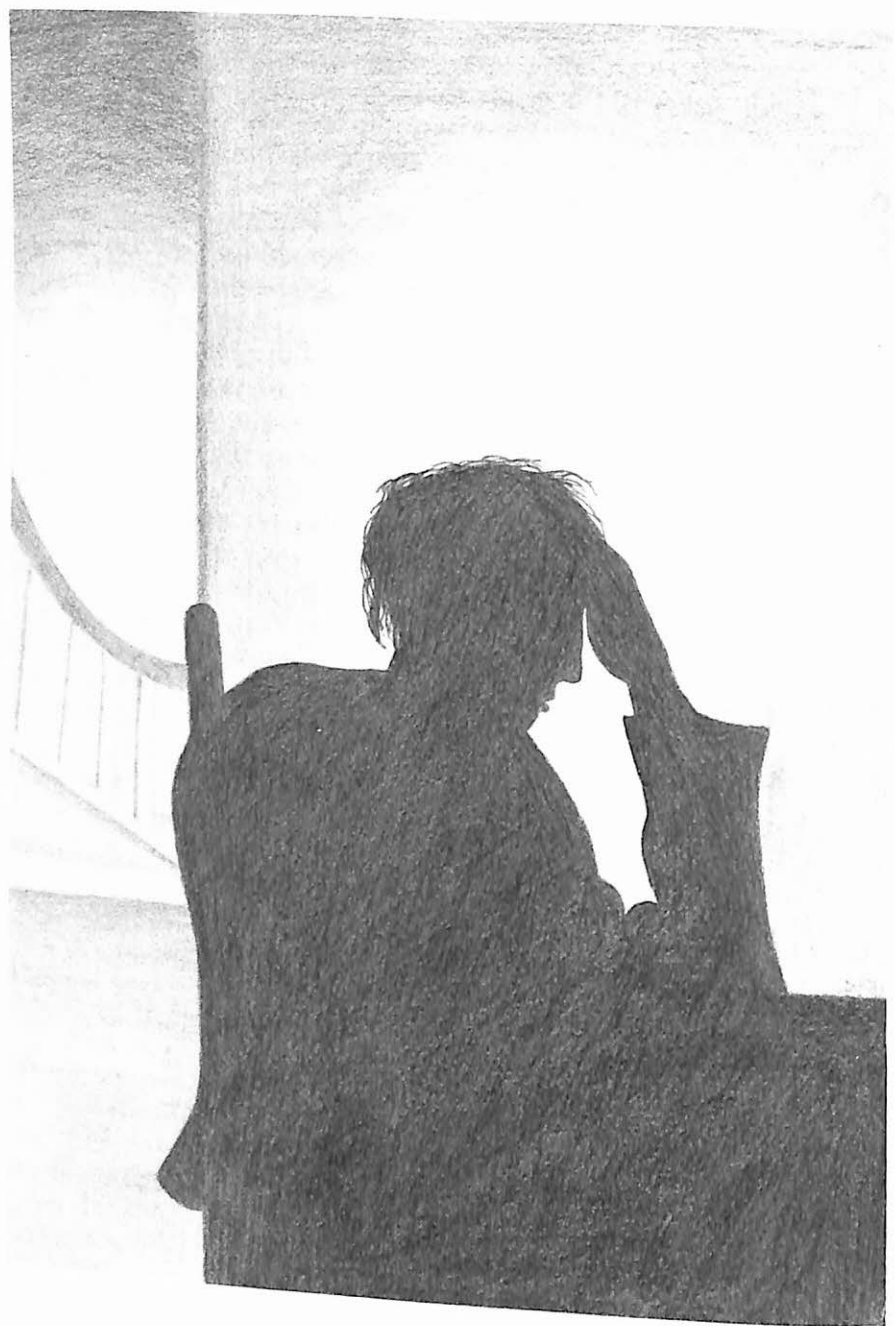
In the next three weeks, Zala talked about herself more, sharing other intimate experiences. The group portrayed other situations in which Zala had a chance to assert and express her fears and desires.

Spectator was a viable tool in allowing Zala to set up past, present, and future situations to produce productive behavior patterns and to gain a better perspective of her life. She was no longer a "pushover," but started to face situations directly.

The Hidden Man by *Jim Johnson*

We chose to include this case by Jim Johnson because it illustrates a very powerful point of the Spectator group process: Group members can gain insight by observing or being a player in primary-client situations.

Dave is a thirty-two-year-old man who had been divorced for about three years. During our first talk, Dave stated that he had been drinking since he was in high school and that it had become a real problem a few years after he had been married. The pressure from his job and troubles he could not work out with his spouse were the reasons that he began drinking heavily. After he was caught drinking several times on the job, he was fired. He began drinking to relieve his guilt, and shortly thereafter his marriage fell apart. His wife left and took their children. For the next three years he could not hold a job because of his drinking problem. After being



arrested a few times for drunkenness, Dave realized that he had a definite drinking problem. He checked into a medical detoxification facility. From there he was placed at a "halfway" house for people who have an alcohol problem. It was at this house that Dave became a member of our group.

During our first talk Dave stated that he was afraid to leave the house. He believed that as soon as he was out he would find the nearest bar and start drinking again. He felt that he could not cope with the world at this time. I asked him if he thought the other people of the house felt the same way. He said that he didn't know because he didn't want to become friends with anyone at the house. "I'm a loner and don't have too much in common with these people. Besides, if I got close to someone I'd just bring them down. That's the way I am." From talking further with Dave, I found that he had built up a lot of guilt when he and his family parted. He did not have an optimistic outlook on his future and thought that he would one day go back to drinking.

After talking to Dave and the other people that were going to be in the group, I wondered how the group would work. Dave seemed to be so filled with doubt that I thought he might not even come to the meeting. I hoped that if he would come to the first meeting and direct a personal situation he would be able to begin seeing in himself different possibilities.

At the first Spectator group meeting we worked out one situation, that of a woman in the group, Judy, who was unable to express her feelings to her mother. Judy felt that her mother had never understood her and was always putting her down. She wanted to be more assertive with her mother, but was afraid her mother would not understand. Judy's fear was that when she told her mother what she was feeling her mother would never want to see her again. That situation and several optional situations were enacted. Judy directed the players representing her mother and herself. I helped direct when she needed help.

I could see that Dave had taken a great interest in the situation; he was on the edge of his chair during the whole presentation. I asked the group how they felt about what they had just seen and if any of them had similar experiences in their lives. Dave was the first to speak. He told of how he had had trouble telling his spouse what he felt: "I don't think she ever really heard what I was saying. When I'd get home from work she would be saying this and that about what happened on the block or bitching about how much the price of food had gone up. When I'd tell her about a problem I was having she would start crying, then I'd stop to comfort her and never get to say what was troubling me. That's when I'd have a strong drink or two." Dave went on to tell how he had stopped being open with his wife and really resented her for not listening to him. A few of the other members of the group brought up things that they had gone through and the meeting was ended. As I was leaving, Dave came over to me and said that he was surprised that someone else had a problem that was much like his.

Before the next week's meeting I went back to the house to see the staff and the members of the group. I wanted to get some feedback from those who had participated and find out how the meeting had affected their interactions within the house. When I arrived, I was surprised to find that Dave was out on a walk, he had gone out with one of the other members of the group. I found the house manager and we went to his office to discuss what had been happening. He said that there was a lot of enthusiastic talk in the house about what had taken place at our last meeting. When I asked how Dave had been doing he smiled and said, "Well, he finally got himself out of the house. He has been going out every day, at least once, and had become friendly and open with a few of the people in the house."

At the next meeting we worked on a situation of how one of the members, Scott, had lost a friend by getting too drunk. Scott is about the same age as Dave and they had developed a friendship since the last meeting. Scott said that he was a bartender and had many friends that were in the same business. In his free time he would visit his friends while they were working and have a few drinks. The situation that Scott wanted to work on was a specific incident: how he went to visit one of his friends and got drunk. While Scott was drunk his friend had become angry and told him to leave. Scott couldn't remember what he had done to get his friend angry because he had blacked out. He wanted to go back and tell his friend that he felt badly, but did not want to lose face if his friend was still angry.

Dave volunteered to represent Scott, and another group member represented the bartender. Scott set up the situation as he remembered it, and directed the interaction between his friend and himself. I helped clarify and direct when needed. That situation and several alternative situations were presented. Scott said that he realized now how his friend would be angry with him, and because of that realization he would be more prepared to deal with him.

When the situation was being enacted I could tell that Dave was very "in touch" with his role of being Scott. In the discussion I asked Dave how he felt "being" Scott in the situation. Dave chuckled and then said, "I've felt bad for a long time because I've lost more than one friend and been 'eighty-sixed' from too many bars for getting drunk. When Scott described the situation I wanted to represent Scott because I thought, 'He's just like me.' It's funny, but a lot happened that I didn't expect. When we did Scott's thing with his friend, I wasn't just playing Scott, though I was saying his words; I was me and trying to find my own answer to the same problem. I saw how I could use some of the same ways of expressing my point and even other ways that Scott didn't come up with. I really learned from this because I got to be two people."

Over the last five sessions Dave acted as a player in almost all the situations. At the end of the eight weeks I asked what he felt he had gained, if anything, from the Spectator process. He said that the main thing he had

received from the meetings was that he realized he was not the only one in the world with problems. "The reason that I never directed a situation of my own was that I got to be two people when I was being the player, myself and the person I represented. I could always see a little of myself in whoever I played and that helped me to see where I was coming from. In the beginning I didn't realize what was happening when I'd be a player, but that changed fast. The experience gave me a different outlook on other people as well as myself. I enjoyed the sessions and am sorry we can't continue."

The staff and I both agreed with Dave. We felt that he not only had a "different outlook on people," but that he had changed his behavior toward a more effective way of dealing with people. Dave no longer set himself apart from other people and he easily held conversations with the people of the house. One of the most promising changes in Dave's behavior was his going out each day on his own and looking for a job.

This case illustrates the spin-off that can occur in a Spectator group. Dave was never the primary person, and did not take responsibility but did gain a great deal from the experience. His identification with the other participants allowed him to make gains he probably would not have made otherwise. A next step for Dave in the PT group would have been for him to use his newly gained security as a base for assuming the producer-director role. Although the PT group provided structure that allowed Dave to vicariously experience situations of others that were similar to some of his own, and this provided insight for him, his declaration to direct his own situation would have been a statement of his willingness to assume responsibility for directing his life beyond that shown by his willingness to be a player.

Variations of Spectator

All of the preceding have been illustrations, descriptions, and examples of the regular Spectator process. There are, however, unlimited variations:

(1) *Adjunct*. If a client and his or her therapist believe he or she can benefit from the action stage of Spectator, then the client can be referred to a Spectator group as long as he or she shares a common variable with the other group members. In this way Spectator can be used as an adjunctive process to ongoing therapy.

(2) *Improvisation*. This is essentially the same form as the regular Presentation of the situation except that the client tells the situation and the players perform it once through without the client directing (the facilitator can direct in order to keep the action flowing). In this variation, the players

need to have a good idea of the situation and the characters involved. The presentation should be very short. After the initial presentation is over, the client can discuss which parts he or she found to be realistic and which parts he or she did not. Now the client directs the situation, expands parts of it, and sees options, with the help of the facilitator.

There are both advantages and disadvantages to this variation. The advantages are that the client can see his or her situation flow, without interruptions. The disadvantages are that it is difficult for the facilitator to control the input from the players, which means the client will not have to "own" the situation. It is also possible for the client to be influenced by the example of the original improvisation so that when he or she does direct, the situation will not be the one he or she intended.

(3) *Skit Form*. This is the presentation of skits designed for a certain group.

(a) After one or more skits are presented, the facilitator asks if they have been relevant to anyone in the group. If someone volunteers, then they tell how it related to their experience, how they would change it, etc. At this point, the volunteer now directs the situation as it is to him or her. After the situation is completed and expanding parts and options have been covered, then discussion by the general group can follow. Again, the facilitator asks if anyone found the situation to be relevant. If someone did, then the same procedure would be followed. This would continue until the time ran out, or no one volunteered, or the facilitator presented new skits.

(b) If there is a very large group, the skits would be presented and then the people would break into small groups led by facilitators. Discussion of the skits relevant to their own experience follows. This process becomes very personal as people pick out parts of the skits that relate to them, direct the situation as it "should be," expand parts of it, and discover options.

(4) *Film*. A film that is already available or a videotape that has been specially prepared is shown to a particular group of people with a characteristic in common. The same procedure is used as in the skit form, except that a film is shown instead of presenting skits.

(5) *Workshop*. Instead of an ongoing group, a workshop is conducted for a specific length of time.

(6) *Without a PT Facilitator*. This could be a leaderless group or one with a selected leader (permanent or revolving) that has formed for self-awareness. The group must have one variable in common, e.g., they should all be business associates, married couples, feminists, a family, friends, etc. Modifications of the regular approach and variations can be made for such a gathering.

TABLE 3
SPECTATOR PSYCHOTHEATRICALS (Group Process: Common Variable Among Clients)

STAGES*		
BIOGRAPHY AND DISCUSSION	ACTION	COALESCENCE
Background of client	Ongoing group process	Actualization of client's TPR Client: creator
<i>Searching</i>	Client: producer	<i>Doing</i>
Deciding whether or not client should go on to the action stage	Presentation of client's situation, expanding parts, options, in-group process. Client: producer-director	Solidification of client's TPR (Transformation)
Preparation of client's TPR: <i>finding</i> . Goals	Actualization of client's TPR: <i>doing</i>	
Client: producer	Client: creator	
MODELS: DIFFERENT ORIENTATION		
THERAPY	AWARENESS	EDUCATION
		THEATER

*All models contain the above stages.

Note

1. Moore, Sonia. *The Stanislavski System*. New York: Pocket Books, 1967, p. 37.

7 . The Techniques of Playwright and Spectator

The PT Player: A Definition

PT players are used in the Playwright PT and Spectator PT techniques that follow; they are never used in Environmental PT. A PT player does not need any acting talent or theater training, since he or she does and says only exactly what he or she is directed to. It helps to explain to the client that the player is a "puppet" and will do his or her best to follow the client's directions. In Playwright, when working with an individual client, PT player(s) can be the facilitator's colleagues, secretary, etc.; or, if there are two or three clients in Playwright, the other client(s) could be player(s) in one client's situation and vice versa. The facilitator can also be a player in both Spectator and Playwright. When presenting a client's situation in Spectator, other members of the group are players.

Two Major Categories of Techniques

The Playwright and Spectator techniques that follow have been grouped into two major categories: inside techniques and outside techniques. In *inside techniques* the facilitator serves as the player. This may occur in situations with one or two clients in which the client(s) who are not directing a situation will serve as a player also. In outside techniques the facilitator is not a player or the facilitator is a player only if someone else (not the client, or clients in two-client techniques) is a player.

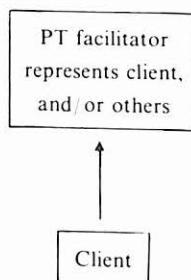
As an individual develops skill and comfort in the role of facilitator, choosing and using techniques for specific applications and desired effects is based on experience and that person's creativity with the process. In order to communicate some of our experience in using these techniques, suggested applications are included. These are intended as suggestions only and are not meant to be limiting in any way.

Inside Techniques

(1) *Primary Direct*. See Figure 1. Client directs facilitator who represents client, and/or others, in the client's situation(s).



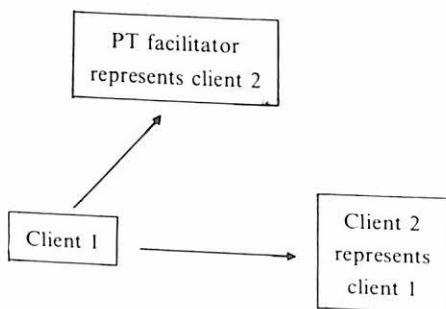
FIGURE 1.



Application. High convenience. Outsiders are not needed to serve as players. Facilitator can use primary direct when he or she wants client to objectify experience without interrupting flow or introducing other people into the process.

(2) *Switch Direct.* See Figure 2. Client 1 directs facilitator who represents client 2, and directs client 2 who represents client 1, and vice versa.

FIGURE 2.

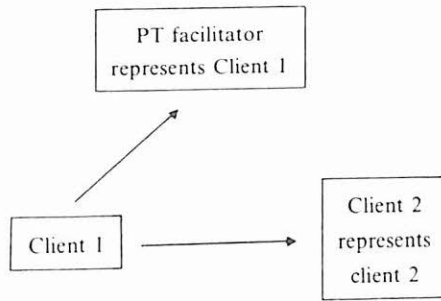


Application. Facilitator can provide opportunity for both clients to direct some situation with co-client playing the other person's role. The goal is to uncover shared and different perceptions. Clients may use switch direct to design desirable options as well as to check perceptions.

(3) *Viewpoint Direct.* See Figure 3. Client 1 directs facilitator who represents client 1, and directs client 2 who represents client 2, and vice versa.

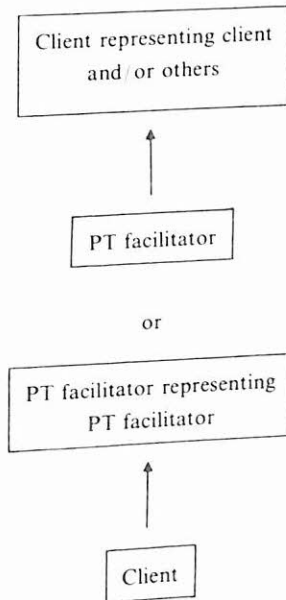
Application. Both clients have opportunity to direct facilitator playing "self" and co-client in own role as perceived by the director. Feedback to the director from co-client as to accuracy of perceptions is especially valuable here.

FIGURE 3.



(4) *Speculation Direct*. See Figure 4. Facilitator directs client, who represents self, and/or others in his or her situation(s). Also, the client can direct the facilitator who represents self. This is an interesting way to give feedback to the other.

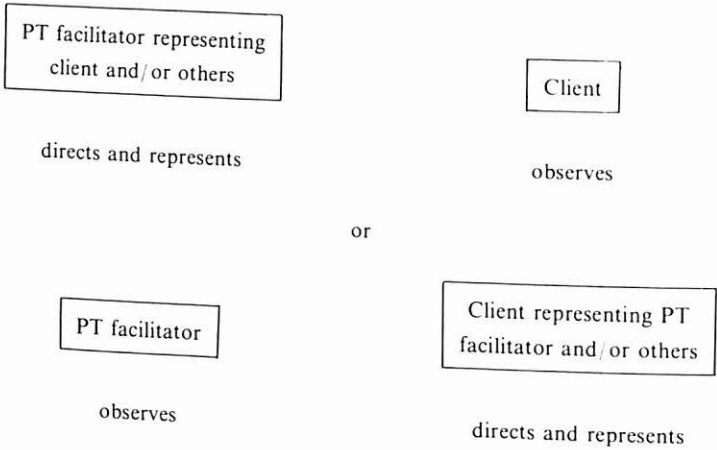
FIGURE 4.



Application. Designed to feed in option the facilitator perceives but the client doesn't. If this is used, it is important for the facilitator to own the direction or options that are his.

(5) *Represent Direct*. See Figure 5. Facilitator directs and represents client and/or others in client's situation(s). Also, the client can direct and represent the facilitator and/or others. Again, this is a powerful way for the facilitator and the client to give each other feedback.

FIGURE 5.

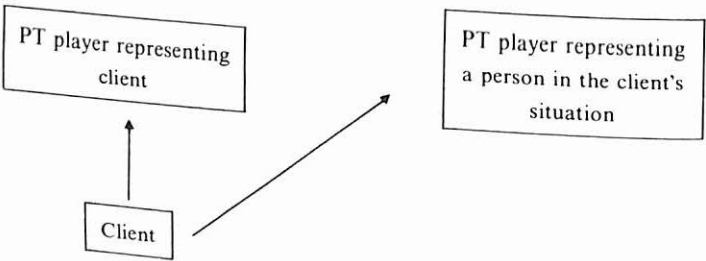


Application. Provides modeling. Used only when limitations exist on getting another player, and facilitator or client wants to present behavior and chooses not to direct the other as a player.

Outside Techniques

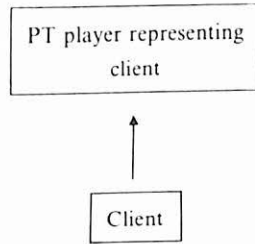
(6) *Regular Direct*. See Figures 6 and 7. The client directs the player representing him or her and the player(s) representing the person(s) in his or her situation. Or, there can be one player only representing the client without another player representing someone else.

FIGURE 6.



Application. Excellent for dialogue, interaction with others in situation(s), etc. As client directs both sides of interaction, two things usually emerge: (a) empathy for the other person's position, and (b) awareness or predictability of the outcome of the situation.

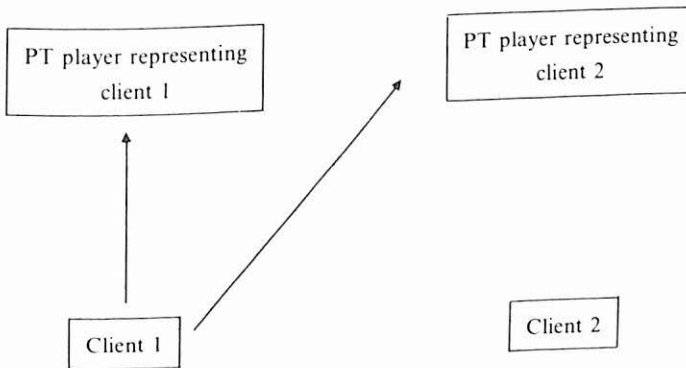
FIGURE 7.



Application. Excellent for thoughts, feelings, individual behavior without others, etc. Produces array of material for client to deal with.

(7) *Control Direct.* See Figure 8. In this technique, two clients are involved in a personal relationship. One client directs the players representing both clients in the situation. Then the other client does the same.

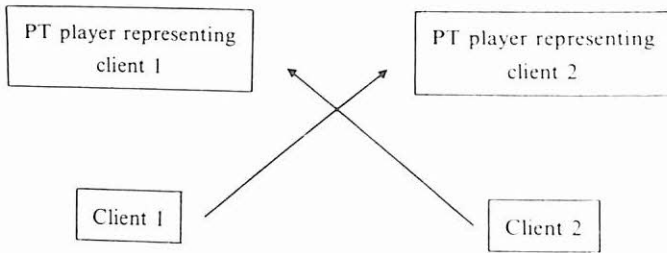
FIGURE 8.



Application. The use of this approach lets each client, while he or she is watching the situation take place, receive feedback from the other about how he or she views the situation.

(8) *Cross-Direct.* See Figure 9. Again, there are two clients who have a personal relationship. One client directs the player representing the other, while the other client does the same.

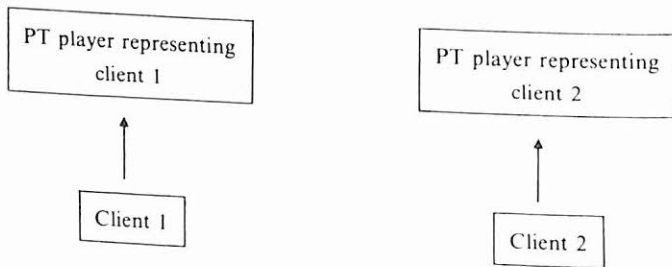
FIGURE 9.



Application. It is enlightening for the client to stand in someone else's shoes for a little while. It not only lets them know the other person a little better, but also themselves, that is, their image and their expectations of others. This approach leads to some interesting results when used with the facilitator as the second client: Each can be the other, the facilitator can know what the client wants from him or her, and the client can tell him- or herself the "answers" by directing the player representing the facilitator.

(9) *Straight Direct.* See Figure 10. In this technique, there are also two clients who are involved in a relationship. One client directs the player representing him- or herself and the other client does the same.

FIGURE 10.

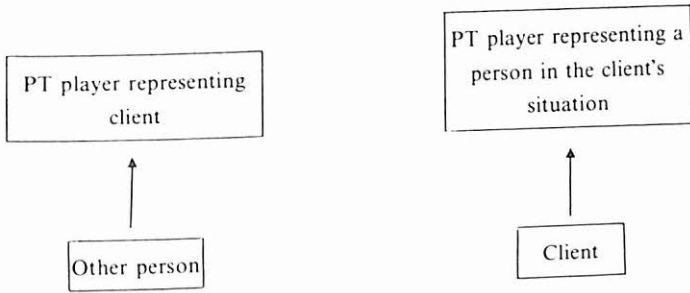


Application. This approach enhances communication between two people who in a face-to-face situation, would not, for whatever reasons, express their real needs, desires, and expectations to each other. Afterward they discuss what went on, so actual face-to-face communication is not eliminated, just helped. Objectivity through the player allows for safer expression of threatening thoughts and feelings.

(10) *Perspective Direct.* See Figure 11. Someone other than the client directs the player representing the client, while the client directs the other

player(s) representing a person(s) in his or her situation. Who would this someone be? It could be the facilitator, or a member of the Spectator group, or a player in the client's situation(s) in Playwright (not another client), etc.

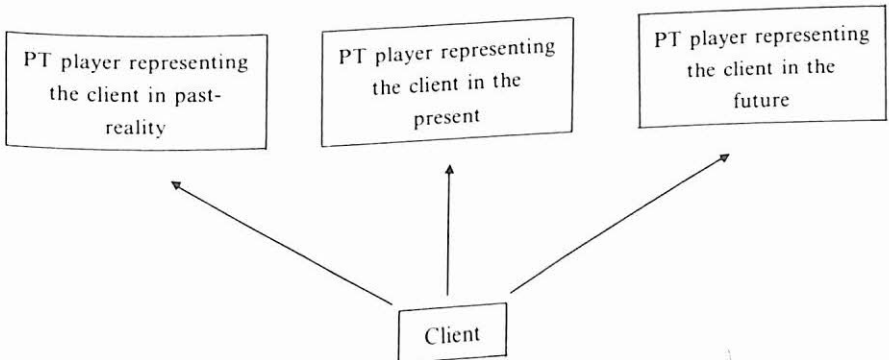
FIGURE 11.



Application. This approach lets the client see how another person not in the actual situation itself views him or her. This can provide very important feedback for the client.

(11) *Simultaneous Direct.* See Figure 12. Client directs players representing him- or herself, or a person he or she is involved with, in different time zones, interacting.

FIGURE 12.



Application. Particularly effective for the client to see him- or herself or a person he or she is involved with, not as fragmented memories, then the present and future conjecture, all divided up, but *all together*. Gives client perspective on options for the future and choices for trying to attain desirable outcomes.

Technique Modifications

Before exploring modifications, it should be noted again that the facilitator can be producer or director, when needed, in these techniques.

For modifications:

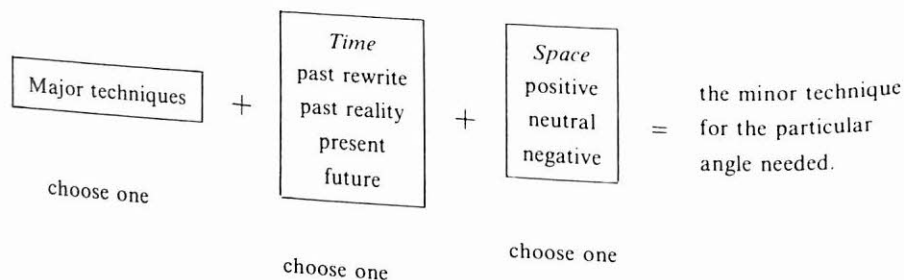
- (1) A player may represent more than one person.
- (2) The facilitator may take the place of client 2 in the two-client techniques. This could be very effective for communication, expectations, and the relationship in general between client and facilitator. With use of the inside techniques he or she would be both the player for client 1 and him- or herself, client 2. With use of the outside techniques he or she would have a player represent him or her as client 2 but, if desired, he or she could be the player for client 1, or have someone else do this.

(3) The above points show how many modifications can be made of the eleven techniques discussed above. In order to avoid total confusion, first learn the techniques as they are presented, then learn to modify them by the above points.

The Variables of Time and Space

Many minor techniques can be derived from the eleven techniques just explained and illustrated when time and space variables are included. Figure 13 demonstrates how techniques 1-10 (omitting simultaneous direct technique 11) can lead to minor techniques needed for the desired emphasis.

FIGURE 13.



Take, for example, primary direct-present-positive. It is very important to know these combinations in order to have the particular angle that could be most effective. In the course of one Playwright session, or Spec-

tator session, a whole series of combinations might be utilized with a client(s).

The outlook, the view of the situation, can be considered space variables. This really needs no explanation; they are quite obvious—time variables: past rewrite = to change what happened in the past; past reality = as it “actually” occurred; present = now; future = projection of what might take place.

Simultaneous direct technique 11 is an exception to the above rule since it already has three time variables built into it, so either add or do not add the fourth time variable, and pick only one space variable. All the other techniques use only one time variable and only one space variable to create the minor technique needed. Technique 11 is a Pandora’s box that we purposefully introduced to show that there can be more than the eleven major techniques illustrated. Why couldn’t two or three space variables combine to make technique 12, or other combinations of this nature make techniques 13, 14, 15, etc.? There can be, but first learn the eleven major techniques, the time and space variables to make up the minor techniques, then experiment by making other major techniques.

In the Absence of a PT Facilitator

This chapter has focused on the facilitator and the client, yet many people will use PT on their own, without a facilitator. This is fine, as long as one knows the original, appropriate modifications can be made. In fact, the goal of any vehicle used for growth should be for people to be able to use it on their own without the help of “experts.” Two or three people, or a group, could easily make the modifications necessary to do this without a facilitator by having one person (for a while) be the facilitator, or not to do this and have only client(s) and players.

8. The Use of Environmental Psychotheatrics

A Three-Stage Process

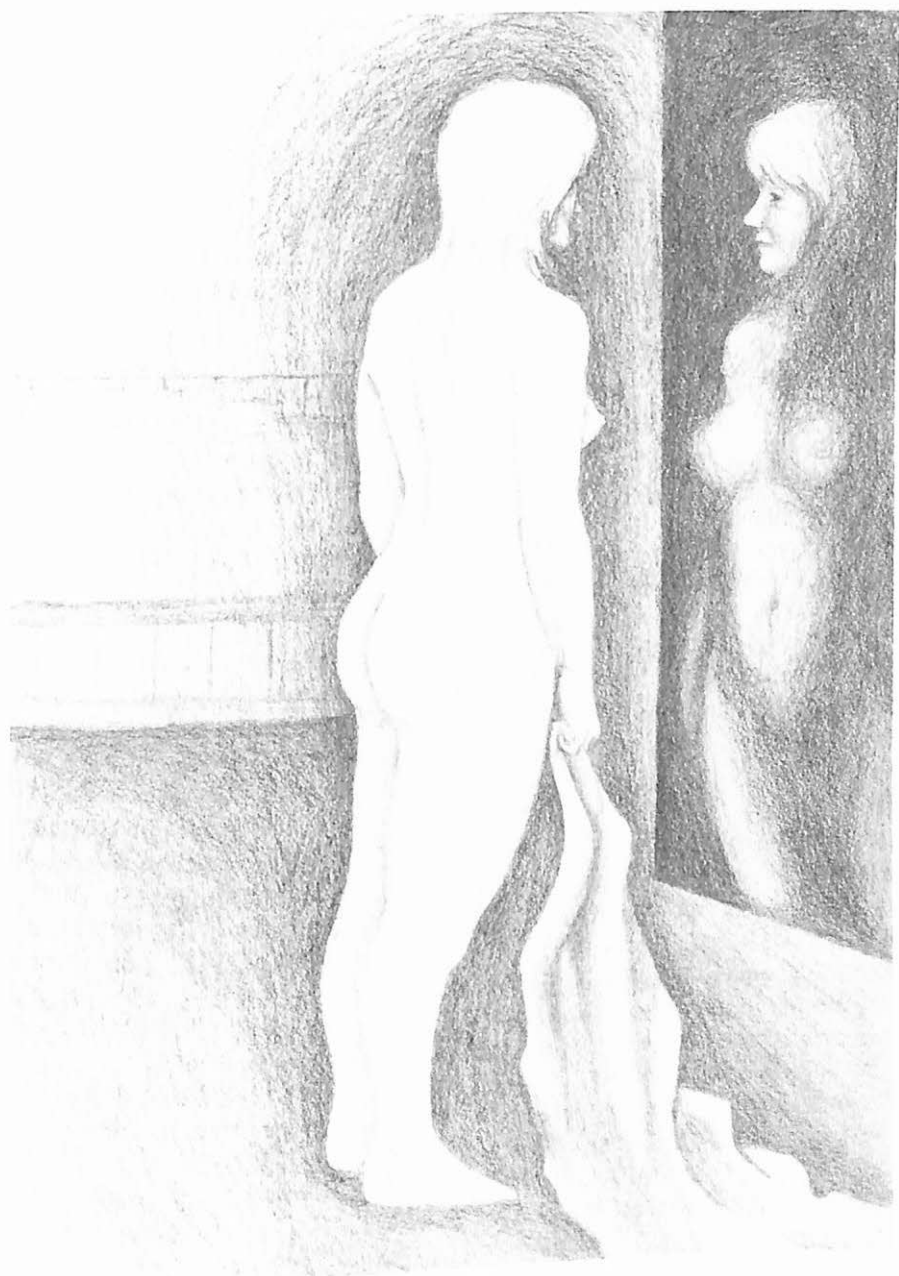
Environmental consists of three stages: (1) biography and discussion, (2) action, and (3) coalescence. Environmental PT can be used in all four PT models: (1) therapy, (2) education, (3) theater, and (4) awareness. A central theme of all models is that the essential nature of a person is to create him- or herself, and that truth exists for a particular individual only as he or she produces it in action; in essence, the person becomes producer-director of his or her own life. The ramifications of this premise are enormous. It is radical because it postulates that a person may create out of him- or herself a totally new personality, and it is *passé* because self-fulfilling prophecy has been known since the dawn of time. Neither the radical or *passé* aspects of the premise are separate; the combination of both is the fundamental principle of Environmental PT. This fundamental principle produces the cathartic energy necessary to transform a person into a new personality. Bizarre? Plato and Zarathustra holding hands? The new Prometheus? Not so strange when one thinks about it.

Environmental combines some areas of both Playwright and Spectator and adds a dimension that is unique. The action phase of Environmental PT consists of the individual residing for a period of time, from twenty-four hours to a week, in an environment structured to help him or her in two directions: (1) to provide support for the new personality he or she is becoming (activities, social reinforcement), and (2) to remove him or her from the surroundings and people that reinforce his or her usual behaviors in order to enhance experimentation with new ways of being.

Biography and Discussion Stage

The biography and discussion stage for this element must be executed with great care. Failure to complete this stage adequately could make Environmental PT either less powerful or quite dangerous.

Whether Environmental is to be used for therapy, awareness, education, or theater, the criteria upon which the facilitator should base the use of the Environmental action with a particular client must include *all* of the following:



(1) Individuals should be chosen who are attempting major life-style changes.

(2) Individuals, with their facilitators, should be able to identify specific behaviors they wish to learn and integrate into their normal functioning.

(3) Individuals should have sufficient reality contact to deal with their own personality changes.

(4) Individuals should understand and be willing to risk upsetting the homeostasis of whatever social unit they belong to.

If this element is to be used for therapy, these criteria are particularly important. In typical psychotherapeutic approaches there is time, usually, for the client to adjust to personality changes because the changes evolve over a period of time. In Environmental, on the other hand, the changes occur in a short time span (action stage) and the facilitator and client must take this fully into consideration. These criteria, whether applied to therapy or awareness, must be followed because the personality change that takes place after the action stage can be radical to the client and those around him or her. We must consider also the intense energy of the action stage, which can be overpowering for some people.

During the biography and discussion stage the individual develops the transformation personality role (TPR). This process is designed to translate the individual's goals for change into behaviors that he or she will focus on during the environmental adaptation session (EAS). Identifying desirable new behaviors is the first step toward adopting those behaviors. A fuzzy image of how the person would like to change is not enough. The facilitator can assist the client in forming a TPR that the client wants to become. The preparation of the TPR is an in-depth biography of the personality (mental, verbal, and physical processes) that the individual wants to assume. People have a tendency to lock themselves into a fixed situation, which in turn can lead to a fixed definition of themselves. Fixed definitions must be rejected before the person can create a TPR based on what he or she wants to be and become that transformation.

It is necessary that the changes the person is to undertake are within realistic grasp of that person. Far-fetched goals can lead to feelings of frustration and inadequacy that add to the individual's struggles. Concerning this premise, there are two types of fantasy: (1) fantasy that can become reality, and (2) fantasy that is impossible to turn into reality. The concentration in Environmental is on the fantasy-TPR that will become the reality-TPR, the new personality of the client. The facilitator should emphasize the question, "What kind of person do you want to be?" After preparation of the TPR is completed, the EAS can begin, wherein the TPR can be actualized.

After the TPR is well developed, the individual knows what changes he or she will focus on. The next step is for that individual or the facilitator

to design activities for the EAS to provide the person an opportunity to operationalize the behaviors. The more specific the planning is for both experimentation and reinforcement of new behaviors, the better. The degree to which the individual is involved in this step of planning depends on the model, the individual, and the facilitator.

The Action Stage

The EAS is designed to enhance the individual's possibilities of becoming the TPR. You will recall that this session occurs at a facility provided for that purpose. All participants in the process have been through the biography and discussion stage and are at the point of trying to actualize their TPRs.

During the session the participants interact with each other and go about their activities in the TPR. It is necessary to provide adequate psychological safeguards for people participating in this process. It is good practice to have a professional therapist either in the setting or on call in the event that the stress of adapting the TPR, without the usual environmental controls that exist for all of us, proves to be too great for a participant.

An individual has merged with his or her TPR when new actions are interwoven with thoughts and he or she is so accustomed to them that it is not apparent where the (old) personality dissipates and that of the TPR begins. When the client reaches this state, he or she has become the TPR, the new personality has been achieved, and the door is open to a limitless horizon of options. The client has transformed him- or herself by being his or her own producer-director-creator. The client has realized that he or she can become, can create, can *be*, instead of keeping the limited definition, "I am."

Participation in the EAS

(1) It should last at least twenty-four hours and no longer than one week.

(2) To assume the TPR, the client must be consciously truthful to it verbally, mentally, and physically. Verbally, the words of the client must be truthful to that of the TPR. The client must be conscious of how he or she should speak at all times. In speaking, the client must be aware of his or her intonations, word selection, and meaning. Physically, the client must act the TPR. This involves movement, dress, gestures, etc. Mentally, the client must learn to think like the TPR. This can be achieved by the client setting forth the problems, events, and situations of his or her TPR, and reacting to them. This will enhance the TPR, make it become active and working, and will create solidification.

Without the merge, a union of the psychological and the physical, a new personality cannot be created. The TPR should be seen in terms of actions that are guided by the main traits of the new personality. At different times the client will merge (verbally, physically, and mentally) with the TPR in spontaneous action or thought. It is vital for the client to be consciously truthful (verbally, physically, and mentally) to the TPR, or spontaneous synthesis will not occur and the TPR will not be realized. Often, the client will feel "phony" at first because he or she is aware of the willpower required to be the TPR. When a client merges with the TPR, he or she will look up and notice that he or she has *been* the TPR for a length of time. The shock is profound when this realization comes. Now the client knows that it can happen, that it has happened. As time proceeds, the spontaneous synthesis will become more and more frequent until the client *is* the TPR.

(3) Clients must never admit to a role-acting process (TPR) to other clients at the EAS nor shall one client confront another about his or her TPR.

(4) None of the clients know one another. The objective of the EAS is for the client to actualize his or her TPR, and it would be difficult, if not impossible, for the client to do this around people with whom he or she is familiar. They would see the client as he or she was and not as what he or she wants to become. The chain, even if subtle, will be too strong and will hold the client to the past. Modifications of this rule may be made, if appropriate.

(5) If possible, the environmental adaptation facility (EAF) can be extended for reality focus so that the clients can interact with the "outside world." This exercise will help test and solidify the TPR through the clients' relating to everyday life. This extension can be time spent in a bowling alley, a restaurant, or wherever people congregate. The facilitator will decide where and when the reality focus will be utilized. At no other time should the clients leave the EAF.

(6) The compatibility factor will be a consideration of the facilitator in the screening process for admitting clients to the EAS. It is very important that clients interact with each other in such a manner as to lead to the growth and actualization of everyone's TPR.

(7) The PT facilitator will carefully structure the time before and during the EAS. Time-control sheets will be given to each client, and they will be required to follow them. This procedure will enable the facilitator to create situations to help the clients achieve their TPRs. Each client's time control will be worked out individually by the facilitator so as to meet his or her unique requirements.

(8) There will be provided interaction props (materials such as games, a pool table, etc.) that will enhance interaction among clients. There should

not be any television except under unusual circumstances, as it would tend to distract and disrupt.

(9) The goal of the EAS is not to have an encounter group (for our purposes, in fact, nothing could be more destructive), but to have the clients actualize their TPRs. Even if a client merges with his or her TPR for only five minutes, it has happened and is a reality. The client knows that this merge has taken place, that it is no longer a fantasy. It is an understatement to say that the results of any TPR actualization last much longer than five minutes. The client knows that a real change has taken place: The door is now open.

(10) A facilitator, the regulator, shall always be present during the EAS. He or she will enhance interaction among clients, help them to merge with their TPRs, and provide stability and safeguards, if necessary.

(11) The most preferable facility would be a large house with a yard that is secluded. This type of facility would accommodate a large group of people in comfort and would insure privacy.

Environmental Coalescence

The coalescence stage involves the solidification of the past stages.

While in the coalescence stage, the facilitator and client must determine whether or not the goals of the client have been realized. The emphasis here is on the client merging with the TPR that the action stage has set in motion. Energy is present from the cathartic effect of the action stage, and it now has to be channeled to reach the desired goals. Obviously, the TPR overlaps both the action and the coalescence stages, but the coalescence stage is utilized to solidify the TPR. If this has already taken place in the action stage, then the coalescence stage will be brief. The time involved in coalescence depends on the individual, the model, the facilitator, and on the TPR.

A good example of the Environmental process is presented in the theater model in Chapter 11.

The Unlimited Variations of Environmental PT

So far the Environmental process has been discussed in its "regular" use. There are unlimited variations of this, some of which we present here:

(1) *Adjunct*. If a client and his or her therapist believe that he or she can benefit from the action stage of Environmental, then a facilitator can be consulted to help construct the client's TPR and EAS. In this way, PT can be used as an adjunctive process to therapy already in progress.

(2) *People Who Know Each Other.* A general rule is not to have people together in the EAS who are familiar with each other; they usually inhibit each other's TPR actualization. However, where deemed appropriate, people who are familiar (friends, married couples, etc.) could benefit from sharing the EAS. The sharing of the EAS by people who are close would enable them to change TPRs together and would eliminate, for example, the possible disruption of a relationship when one of the individuals goes through an EAS session alone.

(3) *Inpatient Facility.* The regular process can be modified for use in an inpatient facility. Instead of the person being a "patient," the person would be a "client." An inpatient facility would be much more effective if it were designed for positive growth (which is the basis for Environmental) than if it maintained an environment that is geared for the treatment of "illness." In this variation, concentration would not be fixed on "disease" and "illness" but on the merge of the TPR, which is beneficial to the person.

(4) *The Halfway House.* Environmental (and the EAF) can be used in residence for people undergoing a major life-style transition (newly sober alcoholics, ex-felons, etc.). The goals for this variation are the same as for an inpatient facility.

TABLE 4
ENVIRONMENTAL PSYCHOTHEATRICS (Individual Focus in a Group Setting)

BIOGRAPHY AND DISCUSSION	STAGES*	
	ACTION	COALESCENCE
Foundations of the client	Preparation of client's TPR: <i>finding</i> Goals. Client: producer	Actualization of client's TPR: <i>doing</i> Client: director-creator
<i>Searching</i>		
Deciding whether or not client should go on to the action	Thorough outline of new personality; verbal, physical, and mental processes Client: producer	Solidification of client's TPR (transformation)
	Actualization of client's TPR: <i>doing</i> Client: director-creator. The environmental adaptation session	
MODELS: DIFFERENT ORIENTATION		
THERAPY	AWARENESS	EDUCATION
		THEATER

*All models have the above stages in them.

(5) *Without a Facilitator.* The regular Environmental approach and variations of it can be modified for use by an individual or a group. An individual can benefit from Environmental by outlining a TPR and then living it, most effectively by going away for a while where no one knows them. With careful planning, a group of people can also do this.

PART THREE

9 . A Therapy Model

Psychotheatrics as a Psychotherapeutic Tool

Psychotheatrics is a process that is adaptable and powerful in settings designed to focus on behavior change. As a tool for psychotherapy, PT heavily engages the resources of the client to help him- or herself. During the action phase, the facilitator serves mainly to clarify and maintain the process and introduce new options. A stance may be taken to be more active/directive during biography and discussion and coalescence, depending on the therapist's personal style.

The PT process utilized by a skilled therapist not only gives the client new objectivity and options but has emerged as an incisive diagnostic aid that provides the therapist with added data about the client's dynamics and goals.

PT combines the vitality and objectivity of theater with known principles of behavior change for use as a tool in the psychotherapeutic process. The helping person—psychotherapist, social worker, paraprofessional, or agency therapist—who is proficient in PT can introduce PT when appropriate in the growth process, and amplify options for the client's growth. PT can be introduced to the client in various ways, depending on the needs. The therapist who is skilled with the process may use it eclectically as he or she would choose any other technique, or an adjunct PT facilitator may be introduced for a specific application.

This chapter is not designed to teach anyone to be a psychotherapist. It is designed to outline the PT process so that a professional or paraprofessional mental-health worker can understand how PT is used for psychotherapy, and with some practice, be able to use it comfortably and creatively.

Selecting the Optimal Element

As noted in the preceding chapters, differences occur in the biography and discussion stage depending upon the action element in which the client will



participate. From the therapist's point of view, part of biography and discussion may be a choice of the most appropriate action element for the client. This decision can be based on the therapist's assessment of the best way for the client to achieve his or her goals, as well as the availability of options within the agency setting.

Clients for whom Playwright may be particularly desirable include:

- (1) Individuals who have limited ability to focus on an interpersonal interaction and complete that interaction.
- (2) Individuals who are at an impasse in life.
- (3) People who have inadequate interpersonal controls and who would distract or be distracted to the point of counterproductivity in a group setting.
- (4) Individuals whose paranoia ideation would prevent them from productively participating in a group process.
- (5) Individuals who probably can benefit from a one-time only action phase, from which the coalescence is then achieved through the ongoing therapy process.

Although there may be intense energy created in the action stage, it can be safely utilized with clients who have varying degrees of reality contact. Along this continuum all are helped to focus. The PT facilitator can regulate the intensity of the action stage according to the client's needs and ability to focus on anxiety-producing material.

Spectator process provides a supportive/confrontive growth setting for individuals within an agency setting whom the therapist assesses as able to benefit from an ongoing group experience. Focus on a common variable for all group participants is a prerequisite for a Spectator group so, of course, screening will be done from this point of view during biography and discussion.

The Environmental process can be used in several ways. However, use of the environmental adaptation session (EAS) should be reserved for those clients who are assessed as ready to undertake major life changes and have psychological resources to support the change.

Provision of opportunity to participate in Spectator or Environmental PT process requires considerable commitment and planning on the part of the agency or therapist to make those options available. Playwright is the easiest to provide, and is usually done on an intermittent basis without the need for ongoing participation by the client in a process such as is usually required for Spectator. Although more planning and preparation are needed to provide Spectator or Environmental processes, each has unique qualities that may be worth pursuing to meet the needs of the clients being served. Creating conditions within an agency setting to support Spectator or Environmental involvement for clients can prove to be well worth the time and energy invested to make it happen.

Preparing the Client

The early stages of most therapeutic helping relationships include elements of biography and discussion. During this time client and therapist establish a relationship and work to understand the client's foundations.

When therapist and client agree to use the PT process, the focus may shift somewhat. The biography and discussion phase becomes preparatory to the action phase, which will provide more data about the client's dynamics and possible directions.

During biography and discussion, the objective is for the client to become increasingly aware of (1) potential for growth and new horizons, (2) blocks that prevent him or her from being the way he or she wants to be, and (3) goals for more effective behaviors. The therapist provides a framework for this process and attempts to understand the client's dynamics in order to develop hypotheses around which to design the action phase. The better the therapist understands the client's dynamics, the more effective the latter can be in the selection of critical focus points for PT action. Therapists and clients frequently have an array of patterns and are forced by time limitations to eliminate some areas and select a few representative ones for concentrated work. This winnowing process is part of the biography and discussion phase. If an important area symbolic of the client's struggle is selected for PT action, that action can have high impact. If the area is tangential, the impact may be diluted, but often leads the client into more significant material through the PT action.

PT action can be introduced into any therapeutic relationship that is based on the assumption that the client has ultimate responsibility for his or her behavior. The therapist may be directive, nondirective, eclectic, or active. When the therapist feels at an impasse or senses some other block that indicates a need to move beyond verbal psychotherapy, PT can provide new dimensions simply and quickly.

PT's Value in Therapeutic Crises

The following are some sample situations for which PT Playwright or Spectator can provide effective intervention:

(1) *Block in Progress*. The client has been progressing up to this point but movement has stopped. It is not clear what the block is, but one obviously exists. PT can provide potential for opening new options by projecting situations into action that provides clarity.

(2) *Need for Behavioral Feedback*. If only the client could see how his

or her behavior is self-defeating! Directing a player through behaviors the individual commonly uses can be very revealing.

(3) *Client Knows What to Change but Won't Mobilize.* Directing someone else in present and desired behaviors can help the client establish behavior increments and could also alleviate some blocks. Another possibility is that the PT action can push the client to accept responsibility for not changing on that dimension and attention can be shifted elsewhere.

(4) *Risk-Free Experimentation with Different Behavior Options.* PT action provides quicker, more blatant information than talking about it. Directing "self" using different approaches can show people what possibilities they have.

(5) *Impasse Between Client and Therapist.* Somehow the client has expectations of the therapist that he or she is not meeting or vice versa. The relationship is stuck. Neither will move. Here the crossdirectional approach can blast through the impasse that could have led to the discouragement of both people and failure of the relationship.

(6) *Focus on Interpersonal Relations.* Styles for relating to other people are learned from many sources throughout our lives. Each of us develops our own sense of self that we attempt to communicate to others. Much of this learning occurs subtly through modeling, direct feedback, or random exposure to circumstances, and we are not usually aware that we are "learning how to be." Thus, the way we relate to other people and communicate with them about ourselves is often done more out of habit than awareness. Unverified assumptions compose motivation for big parts of our behavior. We do things that we "think" other people expect of us or behave in ways that we "think" will bolster our image with a significant other. We may refuse to take interpersonal risks because we assume they will warrant our rejection from someone's good graces.

So much interpersonal communication is at the implied level rather than straightforward that it is amazing that people understand each other as much as they do. Probably the most dramatic use of PT is in the area of interpersonal relationships. When people communicate with each other they express themselves out of their own perceptual framework. Through PT action they can direct communication from the other person's point of view. As soon as that happens, they are perceiving the situation from another perspective and begin to have more choices with which to handle the situation.

(7) *Client Needs to Confront Self.* The objectivity of PT action allows the client to confront him- or herself behaviorally without the shield that verbalizations often provide. When this can happen it has the impact of responsibility and decision by the client, which is greater than any confrontation from another person can be.

(8) *Heightening or Reinforcement of Positive Experience.* Through

PT the client can re-experience a positive scene and amplify feelings of well-being. He or she may also gain understanding of behaviors that lead to the successful experience.

Highlighting these applications for PT in the ongoing therapeutic process is intended as stimulation, not limitation. Presenting these examples is an attempt to communicate the ease and appropriateness when inserting PT action into ongoing therapy. It is also important to note that PT can be the basis for the total therapeutic process if the therapist is committed to working from that point of view consistently.

Introducing the Playwright Action Phase

Since therapists are people, too, using a new process is often more cumbersome than thinking or talking about it. The therapist's dealing with his or her inertia is the first step toward action. If the therapist sees PT as a constructive option, the first step is to discuss it with the client and gain his or her understanding of the process and consent to participate. Since the PT approach rests on client responsibility for self, any other approach would be incongruent with the philosophy behind it. Introducing a new process into a therapeutic relationship may be threatening to the client (as well as to the therapist). Or, if the client is invested in maintaining *status quo*, he or she may resist any potential inroads on this stability, no matter how uncomfortable the *status quo* may be. Attention to how the PT process is introduced is important; it is not a Band-Aid to be hurriedly patched on.

One consideration for the therapist is to decide which approaches are feasible for him or her. The Playwright forms available to the helping person in an ongoing relationship with a client range from simple (therapist and client) to more elaborate (therapist, multiple clients, players, outside PT facilitator).

	PLAYWRIGHT FORMS			
	Client	Therapists	Players	Adjunct facilitator
C-T ¹	X	X		
C-T-P ²	X	X		
C-T-P-AF ³	X	X	X	
		X	X	X*

*Introduced if therapist wishes to use PT but is not proficient with PT process.

The Main Therapy Playwright Form

Since introduction of outside people into therapy may be inconvenient (client/therapist resistance, scheduling, confidentiality), the main therapy

playwright form has been designed for use by client and therapist without outside people as players. Other applications can be extrapolated from the following steps.

(1) *Preparation for Action.* In the biography and discussion stage, the client and therapist have undoubtedly discussed appropriate material for PT action. This usually is a recurring scene, circumstance, or dialogue that is symbolic of whatever struggle the person is caught in. The client or therapist discuss possible scenes, select one, and, using the guidelines in our Playwright chapter, prepare a situation.

(2) *Action.* After a situation has been identified the therapist explains to the client how to direct it. Since the client is to direct and therapist to act, the process will flow more smoothly if the directions are understood from the beginning. Greatest impact is achieved if action flows rather than stops for discussion. This doesn't mean that the therapist should not ask questions, push for feelings, etc.

(a) Therapist plays client's "self."

(b) Client, using first person, tells "self" exactly what to say, how to move, etc.

(c) (Therapist) "Self is a puppet and can do only what client says."

(d) Client may repeat scene or may vary it. Client directs action until client and therapist are satisfied that it is "real."

(e) Therapist may stop scene and suggest material to be included in next repeat or new scene. Could mean totally new view of situation, option, or change in direction.

(f) Client may direct therapist in roles other than "self."

(g) Therapist may direct client in roles other than "self."

(h) It is important at each step for the dialogue to include all that that person would say in that particular spot.

(i) Thoughts or feelings can be directed as dialogue. They should be spoken in the first person rather than as description.

It is important that the therapist using PT be skilled at maintaining PT form, or the action may slide into role-playing or another drama-influenced form. These techniques are very useful, but they are not PT and often do not require the same rigor in responsibility by the client for his or her content. It becomes easier to lie. The therapist using PT well combines the qualities of artist and skilled technician. The artist helps the client develop the conceptual framework for the action phase, and the technician helps the client translate the concept into action patterns.

During the action phase the facilitator:

(a) Uses skill in being able to see and direct options for the client.

(b) Maintains constant respect and awareness of client's right to stay blocked, unfulfilled, against possibilities and difficulties of change.

(c) Can maintain "player" position and assist client with direction without taking over the action.

Primary role during action phase is to serve as clarifier, the umbilical cord between client and situation presented.

(3) *Discussion*. The client and therapist can highlight learnings and identify options that may have been uncovered. Questions the client must ask him- or herself have surfaced and can be clarified and focused. The client has the potential and the right to change or stay the same. If the client opts for change, the facilitator has permission to provide the client with techniques for change. The client is in control through the ability to validate truthfulness of portrayal of his or her dilemma as he or she perceives it. The facilitator may confront with perceptions outside the client. The client can accept or reject. An interpretation of the client's feelings occurs through the portrayal of action in the client's life or thoughts by a player (in this case, the therapist). However, this is constantly subject to the client's scrutiny and acceptance or rejection. The client has the final say. The facilitator does not.

During the Playwright action, the client has concentrated on directing for much of the time. As the therapist served as player, provided clarification, or assisted with the direction, he or she has had an opportunity to insert options either for the client to direct or to direct him- or herself. Through the action phase people often become aware that "their" typical, comfortable behavior may be ineffective or self-defeating and they can make a choice about continuing it or not. Just because it is "theirs" does not make it desirable or permanent.

Coalescence in Therapy

After a Playwright action sequence, the discussion is more effective if it focuses on learnings gained from the experience, reinforcing desirable new behaviors or outlining tentative goals, rather than on interpretation of what happened. Since the Playwright action is often interesting, exciting, and loaded with new insights for the client, it is a temptation for the therapist to go back and rehash it from an interpretative point of view. It is our strong feeling that if interpretation occurs it should be left to the client, together with decisions about what to do with the new information. Highlighting, encouragement, support, and questioning for clarification are congruent with the process and do not relieve the client of the responsibility for change.

A Playwright case study by Dee Stauffer provides an example of the process in action.

A Case History: The Vacillator by Dee Stauffer

Paul was referred by his therapist to the PT project for a Playwright action session. The biography and discussion stage and the coalescence stage took place between Paul and his therapist: With his therapist's assistance, Paul wrote a short narrative of his dilemma and a description of each character. The situation, expanded parts, and options to the dilemma were improvisationally interpreted by the players with the description and direction by Paul, the facilitator, and Paul's therapist. This case is a good example of the power of this technique on the improvisational variation.

The following script and character descriptions were given to the facilitator. The characters are Paul, Diana, and Lisa.

Paul. Paul is twenty-nine years old, has an M.A. in psychology, works as a high-school counselor, likes writing, painting, and backpacking, collects books, is in the process of getting a divorce from Diana, and currently living with Lisa. He has sold his house and his car, and is trying to get his life "whittled down" to the essentials. He feels best in the mountains. He is currently taking several classes at a local university but "can't stand the bullshit which makes up about 95% of classes in school." He is currently debating getting into a school psychologist credentials program.

Diana. Diana is twenty-eight years old, has an M.A. in cultural anthropology, and teaches music at an elementary school. She is bright, very self-confident, has a lot of bravado, and usually gets what she wants. She seldom thinks of other people before acting. She lives nearly totally in the present and is very happy getting "stoned," watching TV, making love, and generally taking life easy. She plans to marry a forty-nine-year-old art teacher. She is living with this man and will marry him as soon as her divorce from Paul is final. Diana's perceptions are usually accurate; she seems very much in control of her life.

Lisa. Lisa is twenty-seven years old and is very independent. She has three young boys who, until recently, she had supported on her salary. She works for a life insurance company as an account clerk. She is self-sufficient and knows what she wants and does not want out of life. Soon Lisa will be quitting her job and will either work as a private investigator or leave to travel. She loves backpacking and hiking, feels best when she is out of the city, and is very outgoing.

The Triangle. Paul and Diana had found themselves moving apart once again. Paul felt bored with what had been happening in his life; he could not find something that he really wanted to do. Diana accused him of being "malcontent."

Paul, at this point, met another woman who was attractive, interesting, and also attracted to Paul. They go from friendship to a close,

intimate relationship. Diana found out, but Paul denied the situation and she believed him for a while. When she realized what was going on, she began to start relationships with other men. Paul felt anxious: He had many fantasies and memories of things shared with Diana in the past and did not want to lose her, but he did not want to give up his new relationship either. Paul and Diana go back together, and things are good for a while. However, this time Diana began to feel bored with Paul. She felt that he wasn't paying enough attention to her and left with one of her teachers. Paul was sick, lonely, and depressed. He tried all kinds of things to get her back.

Paul quit his job, went to Europe, and stopped seeing other women he had been dating. On his return, he met and began a relationship with Lisa. Sometimes he felt that he really cared about her, but most of the time he did not feel anything. He kept remembering the things he and Diana had done and the places they had lived, and sometimes those feelings became very uncomfortable. Lisa would become impatient and feel insecure and Paul would worry that Lisa would leave him.

At the time of the Playwright session, Paul was having fantasies of going off by himself and giving up all but purely physical relationships with women.

A major task and function of PT is to encapsulate vital areas of an individual's life into a composition that symbolizes the specific events. The situation was set: Lisa and Paul were at Paul's house. Paul was complaining about his job and stating his confusion about his goals in life. Lisa consoles him and caters to his immediate needs, but also talks about going to Alaska. Seen and heard only by Paul, the ghostly apparition Diana appears; she torments and taunts Paul as she wanders around the room, distracting Paul each time he begins to focus on Lisa or another important aspect of his life. Paul and Diana argue, especially about her relationship with an older man, and Diana "wins" by replying, "Don't you wish you could be the one?" Diana, an unknown phantom to Lisa, was playing a "tug-of-war" game with Lisa over Paul. Who is going to occupy Paul's time and energy? Lisa or Diana? The drama ends as Paul leaves his house confused and depressed, wandering in a dark and foreboding night, wondering if he will ever be happy.

Paul was interested, but not excited as he watched the presentation. The facilitator asked Paul if the situation was accurate and realistic. Paul's reply was: "Yes, it was very real. I could really identify with being stuck there between those two women."

Following the first presentation of Paul's situation, the players were directed in verbal and physical expression to more nearly fit Paul's perception of the scene. For example, Paul said that the player representing Diana had been too aggressive, so he directed her behavior to be more passive. Also, the player representing Paul had been much too aggressive

and outspoken. The changes were made and the situation was presented a second time. Paul directed with the help of the facilitator in reinforcing and refining the behaviors of the players.

At this point Paul became very actively involved in the presentation of the situation, and the players became more "alive" and realistic. As he concentrated, one could actually feel the stress that Paul felt in being "stuck" between the two women and being involved in both relationships. However, this time he saw himself not being honest with himself or the two women. There was no way he could be honest with Diana because she was not there, and in "real" life she wanted nothing to do with him. The scene went beyond Paul asking why he could not let go of Diana and why he frustrates himself into presenting actual behavior for Paul to observe. Once the illusion had been destroyed, the question became: What kinds of behavioral options does Paul have, and which ones will prevent him from slipping back into the illusion?

After some discussion, another expanding part came out of the situation, which is one that recurs about every two or three months. This is a meeting between Paul and Diana that concerns legal matters of their divorce and the distribution of their communal property. The focus of this situation for Paul is his emotional attachment to Diana, which inhibits his behavior and allows her to manipulate him.

The situation and characters were described by Paul and the players improvised the action, with direction by Paul and the facilitator. They meet at Paul's house:

(A P after the name is for the player representing the person in the situation.)

PAUL (P): Hello, Diana . . . nice day, huh?

DIANA (P): Yes, it is. Well, I'm in a hurry and do you think we can settle this quickly?

PAUL (P): Sure. (pause) Have a seat. Would you like something to drink or eat?

DIANA (P): No, thanks, I'm in a hurry today. Remember?

FACILITATOR: Would she say it like that, sassy?

PAUL: Yes, but she would follow up on why she is in a hurry, because she usually is never in a rush.

FACILITATOR: What would she say?

DIANA (P): Oh, I'm in a hurry. Remember. I have to meet Justin for dinner at the restaurant. (Justin is her fiancé.)

PAUL (P): Well, I suppose we should . . . ah . . .

DIANA (P): Yes, Now that you've sold that house of yours, how about the money you owe me?

PAUL (P): Yeah, it's sold, but I haven't completed the financial forms, and I think we should talk about it first.

FACILITATOR: Is that all you would say?

PAUL: No, I'd complain about having to sell the house.

PAUL (P): Yeah, I sold it, but I haven't completed the financial forms, and besides I didn't want to sell the house in the first place; I think we should talk about it first.

DIANA (P): Paul! We have gone 'round and 'round about this before. It is the only way you can pay me the money you owe me. I'm fed up with your crap!

PAUL: No, that's not it. She would not be so aggressive. She would cover up her hostility more and say:

DIANA (P): Paul, you know we've already decided what to do.

PAUL (P): You mean *you* decided.

DIANA (P): No, we agreed that the house was to be sold and it is done. It was the only way you could pay me the money.

PAUL (P): Yes, but . . . ah, wasn't it considered something we could share? No, that doesn't make sense. I don't know. I'm confused. I had a very long day at work. You know, counseling all those kids, wiping their noses.

DIANA (P): Paul, don't start talking about your job again, please. I've heard it all before, and besides I have to be running now.

PAUL (P): Wait! The divorce papers.

DIANA (P): Oh, yes! I almost forgot. Did you get them from Larry (their lawyer) so we can finalize the divorce and Justin and I can get married?

PAUL (P): I forgot (crestfallen). I got busy today and it slipped my mind.

FACILITATOR: Would you say it like that?

PAUL: Yes, exactly!

DIANA (P): See? You're always making excuses. You frustrate me.

PAUL: She would say that last part about me frustrating her like this: "I am frustrated."

DIANA (P): I'm frustrated!

PAUL: Good, she would say it just like that.

DIANA (P): Okay, Paul, for our next meeting, you get all this stuff together! OKAY? The divorce papers, the money, and all that crap, and have it stored away. Then you call me and we will settle it and that will be it!

PAUL (P): Yes, I'll try.

DIANA (P): Just *do* it, please! Then call me . . . and Paul (condescending), you *will* take care of these matters?

PAUL: Yeah, that's good. That's the way it happened!

The situation had happened before: Paul placating, making excuses for himself, and feeling anxious in Diana's presence, which makes him easy for Diana to manipulate. Paul said he saw himself as being weak and feeling "like a nothing."

Paul's therapist asked, "What is your fantasy of this scene? What alternatives do you have?" Allowing Paul to set the scene the way he wishes it to be gives him the opportunity to control and change his behavior if he is willing to assume that responsibility. Paul said that he really wanted to tell her "to go to hell."

The previous scene was re-enacted, but this time Paul's behavior was changed to his being more assertive, owning up to his mistakes, not making excuses for himself, and telling Diana "to go to hell" in a sincere way. Again, Paul directs the players, with assistance from the PT facilitator.

PAUL (P): Howdy, Diana (Paul's voice is light and spirited, full of energy). You know, I had a real lousy day at work, but I feel great just the same.

DIANA (P): Yeah, it is nice, Paul (laughs). I remember when a lousy day would really bring you down. Are you sure you feel okay, Paul?

PAUL (P): Yes, but that was so long ago. Besides, I know you probably have a dinner date with Justin, so let's conduct the business.

DIANA (P): Okay, Paul. What do we . . . ah—

PAUL (P): (Paul interrupts her) Here are five hundred dollars as a down payment to the money I owe you. When the loan is foreclosed on the house, I can pay you the balance. Sign this receipt here. (Paul gives her the receipt and a pen.)

DIANA (P): (Diana signs the receipt and looks a little bewildered.) This really isn't necessary, but . . . ah . . . thanks, Paul.

PAUL (P): But it *is* something! We are going to have all this crap and unfinished business done, and what a monkey off my back!

PAUL: Great! I like that! Continue . . .

PAUL (P): I was real busy and couldn't make it to Larry's office today, so I called him up and he came over to the school so we could finalize the divorce, and here it is. (Paul pulls the papers out of his attaché case, signs them, and gives them to Diana to sign.) That one is your copy.

DIANA (P): Well, gee, that's great. (Diana is happy but not enthusiastic.) Well, I guess that is it . . . (spoken with reservations).

PAUL (P): Not quite (Paul's voice raises). I'd like to tell you that you caused a lot of hurt, and I'm angry at you and myself for that. But I can deal with it now, so you can just go to hell for all I care! See ya later, Diana. (Paul walks off.)

PAUL: Say it again.

That volley, Paul's telling Diana "to go to hell," was repeated three times on Paul's directions. He physically leaped out of his chair on three different occasions, giving directions to the PT players. At another point Paul threw his hat to the player representing him, directing him to wear the hat during this scene. The energy, the rhythm, and production were in harmony and created a very spontaneous and lifelike action. Paul was involved subjectively, yet he was allowed the distance as a director to watch and control the production.

The initial performance allowed Paul to confront his habit of avoiding reality by overintellectualizing and keeping solutions in his head without checking them out in real life. He was able to see other people behaving the way he actually does.

The second step in Paul's Playwright session allowed Paul to change the situation, to set the stage, and to direct the situation the way he wished it to be.

Paul had never expressed to Diana the anger caused by his relationship with her and now he was allowed to see the player representing him tell her "to go to hell" and express the hurt and anger. Paul then said, "Do I really have to tell her 'to go to hell'? It's not going to make any difference and I'll probably feel guilty. The point is that I just have to let her go." This process allowed Paul the opportunity to see how much energy he was putting into a ghost, and to create options to relieve himself of this. This was the first time Paul had been able to enjoy his anger.

Nine months after the Playwright session and seven months after discontinuing therapy, Paul came by to see his therapist and say hello. He said he was back in graduate school and was working hard. He mentioned that he was dealing with his problems and was not going to quit. Diana had ceased to “haunt” him; he was doing fine.

Dealing with Client Resistance

Of course, different people respond differently, but initially the client may discover that it is hard work to direct his or her action through another medium (player). It takes a great deal of concentration to bring habitual behaviors into awareness and communicate these for another person to perform.

This process is a valuable technique for growth. Sometimes the client may resist the process at first, but people tend to enjoy it after they feel comfortable with new behaviors. If the client uses the PT process as a focus for resistance, a brief situation can be set up with the client directing personifications of his or her resistance to the process and responses to the resistance.

Modifications of the Model

The process can be varied by using many combinations of people. The objective is to have the client direct his or her behavior through the player and view its effects. Others (facilitator and/or players) may add input to create options that have not occurred to the client. The client may gain insight by directing through the PT process the behavior of significant others in relation to his or her own. It is important to point out that the only behavior he or she can control in real life, though, is his or her own.

If both therapist and a facilitator are present, the therapist may serve as a player, observe, or assist the facilitator by providing content to be expressed through characters other than the client or by providing new options for the client. If it is appropriate to include players other than the therapist, the usual considerations for introducing a newcomer to the process should be kept in mind. Forms using players other than the therapist create dimensions of freedom for the therapist to provide input and observe the process and are preferable when feasible.

How to Use Spectator in Therapy

The person working with a homogenous group who wishes to use Spectator can do so if he or she has a thorough understanding of Playwright and the intent of Spectator. The Spectator process is Playwright used in a group setting. The group members serve as players. The facilitator's main role is to serve as clarifier—an umbilical cord between client/director and players—to help maintain truthfulness of the action. The Spectator group provides two added dimensions: (1) input from other group members re perceptions of options or feedback for the client/director; and (2) opportunity for group members to project themselves into action and gain perspective and options on struggles they have that are similar to client-director. It is important that the group refrain from "answer-giving" and permit individuals to integrate their learnings from the experience without having to deal with someone else's "solutions." The facilitator can help group members see similarities and differences between themselves and client-director's dilemma action.

Facilitating the Spectator Group

Biography and Discussion. This phase has already taken place as a part of the process for determining the appropriateness of a Spectator group for a particular client. Since the Spectator process is based on shared experience, clients who have similar difficulties are selected for the group. Since the Spectator process is usually an ongoing one, biography and discussion need not be as extensive as for Playwright action. Other than attending to the homogenous focus of the group, the therapist would use the same screening procedures he or she does or doesn't use for any other group.

The second part of the biography and discussion phase after the group is formed provides some time for group participants to get to know each other and to develop some comfort with the situation. The sooner this can be accomplished, the better; the therapist can use whatever process he or she prefers.

Action. The Spectator process, as outlined previously, is appropriate for use in therapy settings. The steps outlined are the facilitative ones to follow after the group has been formed. Here again, the therapist may serve as PT facilitator, or may retain the role of primary therapist and ask an adjunct facilitator to manage the PT process.

The Spectator process, which is basically Playwright in a homogenous group setting, provides a substantial framework for an ongoing group. The action phase for each primary client tends to be powerful, if he or she has selected a significant situation to present. Debriefing the action, getting feedback from group members, and developing options are all parts of the

process. A significant contribution by the therapist or PT facilitator can be made as process monitor. Maintaining the PT form forces participants to deal with the data generated rather than reducing tension by tangential discussion or solution-giving.

Although facilitating the PT process in a Spectator group is a specific skill that can be accomplished by a person who is not a therapist, use of this process in a therapeutic setting should be done with concern for adequate psychological safeguards for participants. This means that the facilitator should have an adequate understanding of group dynamics and skill in handling difficult interactions that may arise as part of the process. The objective design of the PT process allows clients to explore feelings that they usually hide from themselves and others, and the skill of the facilitator in providing support, encouragement, protection, and confrontation *is* important.

Coalescence. This phase can occur in the group as the client works privately with the facilitator. The importance of coalescence stems from helping the client actualize new learnings, not just talk about them.

Variations of the Spectator Process. Such variations can occur as part of any group process. If the facilitator wants a way to mirror the clients' behavior, a mini-Spectator presentation can be set up within the framework of the group. After the play, the group can proceed as usual.

Also, a one-time group experience can utilize the Spectator process to good advantage. The limitation here depends on time. Only one or two people will be able to participate as primary clients, which may have significant value to those as well as to other group members, but will not have the ongoing support that a continuing group provides.

A case study by Robert D. Allen from a Spectator group on interpersonal relationship problems illustrates how it made use of the process.

A Case History: The Magnet by Robert D. Allen

Delores approached me at the end of our third session on "interpersonal relationship problems," a Spectator group. I was ready to leave when she asked if she could talk to me for a few minutes. Delores had been very guarded in the group. The only comments she had made besides her name and occupation (which even a prisoner of war gives), was why she was in the group. It was obvious that she was very nervous. I asked if she wanted to talk about something that was brought up in the group tonight, and she said no. Delores blurted out, as if her tongue and mouth were in a race, that she wanted to bring up something in group next time. I asked her what that "something" was. "My relationships with men," she replied. "I want to

bring up my relationships with men, which are always very bad. I need to understand what is going on; I'm totally confused about it." She then proceeded to tell me her story. It was not an uncommon one, but I could very well understand why she was "terrified."

Delores was a very attractive young widow, twenty-nine years old, an elementary-school teacher, and had a ten-year-old son. Her husband had died when she was twenty-five, and since then, all her relationships with men have followed the same pattern. The same exact things occurred, almost as if she was having a frightening repetitious nightmare that some perverse creature made her relive over and over again. At first a man was attracted to her, then he made love to her. After this both of them would make all kinds of plans for the future, and then the man would disappear. This scenario sometimes took less than a week, and never more than a few months.

Delores said she has tried to alter her behavior, but still the situation recurs, like a record that has been scratched and keeps repeating the same melody. "At first I used to clutch at men, then I stopped. I know I don't act that way now so I don't understand it. They are all the same. The same things happen over and over again." When I asked how many men she had been involved with since her husband died, she replied, "The figure would be well over thirty." Delores said that the men were always the same "types," but she said that she was attracted to that "type" of man: the young, artistic, rebellious antihero, a James Dean of the movie *Rebel Without a Cause*. Delores said that she never asked these men for a commitment or for future plans, but they did ask her, all of them, one by one, all the same. Then they vanished. Delores said that she could enjoy a relationship where there were no commitments. One day she did hope to meet someone, marry him, and share a life together. Until then, she was satisfied to just date and enjoy herself. She said that she knew a commitment had to come from both individuals, not from one who pushed it on the other one, and so she never pushed.

The coincidence of identical situations in Delores's life was just too high. In the East it would be said that her Karma was working itself out. In the West we would say she was a "magnet." The referent is the same: HER. SHE. DELORES! She denied responsibility. If not from Delores, the cause must come from outside her. Were these thirty men all in a conspiracy? Maybe there was a supernatural curse on her? If not, then Delores herself must bear responsibility.

I told Delores that she should bring up this subject at the next meeting if she felt comfortable doing that. She told me that she didn't feel comfortable about it, but that she wanted to bring the subject up, anyway. Then she left. I thought that working with her in the Spectator PT group would be an excellent opportunity for her. Using this process, she would be able

to see the situation, understand her behavior, and then remove the plug on her being a "magnet."

At the next session, Delores described her situation to the group. I asked for volunteers to help with the situation. I chose Ginny and John because they were about Delores's age. Ginny would represent Delores, and John would be the man representing different men in her life (but he would keep his own name). I asked Delores to pick one of her relationships, and I had her direct Delores-player and John-player in the situation. All players in both Spectator and Playwright only do or say what they are directed to do or say. We went through six different relationship situations in this way. Next I had Delores direct only Delores-player and I directed John-player in two different relationship situations. Then we switched: I directed Delores-player and Delores directed John-player in two more situations. After this, I had two members of the group direct a situation; one directed Delores-player and one directed John-player.

My direction of John-player and Delores-player and that of two members from the group gave Delores important feedback. Having her direct John-player put her "in his shoes," and by directing Delores-player she was able to see herself.

After the Spectator process, I asked Delores what she had received from the experience. She told us that there was so much that she had gone through that she didn't know where to start, and she seriously doubted if she could express all of her feelings. It is not important here to discuss all that Delores expressed that night, or later, or what the group members discussed with her and with themselves. To say that most of the group "grew" from her experience and that Delores "grew" from it would be an understatement. Delores was able to see the patterns that she was unconsciously enacting, the verbal, body language, and thought patterns that she had been unconsciously repeating. These patterns had acted as a "magnet" to attract a particular type of man and then acted as a catalyst to repetition of the same scenario. Before, this "magnet" was veiled to her; now it stood out like an oozing sore. There was a need to enact a positive option scene, and its content was obvious. I know from my future contact with Delores that she did in fact stop being a "magnet," and now had control over her life.

The Environmental Process and Therapy

When people are working toward major changes in personal style, Environmental PT may be appropriate. Here the focus during the action stage is on the individual in a group living briefly in a controlled setting.

Environmental used as a therapeutic process requires skill in screening, planning, and implementation. The process requires placing an individual with well-defined goals in a physical and social environment specifically designed to support the attainment of those goals and sets up a powerful combination of forces.

Biography and Discussion. The facilitator's skill and judgment are important as he or she works with the client in the biography and discussion stage toward the development of the transformation personality role (TPR). As the goals of the process are identified, specific behaviors can be attached to them. The TPR can best be conceptualized as a description of the person the client wants to be. Determining the nature and degree of desired behavioral change is a major part of developing TPR. The more success the client can have during the EAS with his or her attempt to merge the TPR, the better the experience will be for that person, so good estimates of what he or she can accomplish are helpful.

The facilitator, either independently or in consultation with the client, designs activities for the client to participate in during the EAS. Here, attention to detail and sequencing are important as well as selection of the activities per se. The experience is designed from the point of view of total immersion in the TPR. Viewing the EAS as a desirable one-to-seven-day period in the life of the client and simulating that as carefully as possible is one way to conceptualize the activities design. Visualizing the client's desired style of movement and expression can provide a base for selecting clothes, colors, or activities for experimentation.

Before the EAS, the client and therapist carefully plan the TPR. For instance, if the client is working to be more assertive, planning for the EAS will include that person being placed in situations where assertive behavior is required. Specific assertive responses will be identified as part of the TPR so that the client will have them ready for use when needed.

Creating a TPR for a client is a complicated task, even if that person is going to experiment with it in isolation. However, the individual will participate in the EAS with other people who are going through the same process. It is important, therefore, to have TPR behaviors well enough defined so that the person can "act" them even when distractions from others occur.

Action. As described in our Chapter 8, the EAS is the action stage. Two facilitators should be in the facility at all times. Nonparticipation by one of the facilitators allows that person to maintain a degree of objectivity and function as a safety valve for the process. Both therapists have background information on each client as well as thorough understanding of the TPR from each person. During the EAS the facilitators serve as behavior monitors, social reinforcers, and troubleshooters.

Although clients are working toward behavioral goals they strongly desire, the EAS may prove stressful. They are functioning without their

usual environmental supports (physical and social), and attempting to merge the TPR may increase stress. The facility therapists can work with the clients to relieve nonproductive stress without having to abandon the TPR. They can also exercise judgment about asking a client to terminate the experience if it appears counterproductive to that person.

It is important that during the EAS consideration be given to clients' needs for privacy and psychological distance. Balancing total group, small group, and individual activities is part of the planning work of the PT facilitator(s). Optimal level of interpersonal involvement will be different for each person, depending on TPRs.

The interaction among clients participating in the EAS is unpredictable. Every effort should be made to encourage interactions among participants within the definitions of their TPRs. If this causes conflict that promises to be destructive, steps should be taken to alleviate the interpersonal stress unless chances for a growth-producing experience are good.

The emphasis during the EAS is on supporting the client in the TPR. This may involve verbal support and encouragement for people who are trying unaccustomed behaviors.

Coalescence. After EAS coalescence gives the client a chance to validate successful new behaviors and clarify discrepancies between the TPR and experience in the EAS. Movement toward desired goals can be identified as such, and inappropriate goals can be dropped or modified. The coalescence period can be as long or as short as needed. If the EAS has been successful for the client, total treatment time will be reduced considerably.

Conclusion

Utilization of PT as a psychotherapeutic process varies according to needs of client, facilitator, and setting. Conceptualizing the growth process in producer-director-creator terms provides facilitator and client with a format for identifying directions for behavior change. The client's working as director helps integrate objectivity about old and new desired behaviors with subjective life experience.

PT in a mental-health setting provides a form that is useful to both clients and therapists. Through directing themselves in various situations or through creation and merging a TPR, people can gain new perspective on their lives. By making situations or dynamics "come to life," the PT magic mirror helps both the client and the therapist see new options for growth. The choice for acting on those options is then available to the individual.

10 . An Education Model

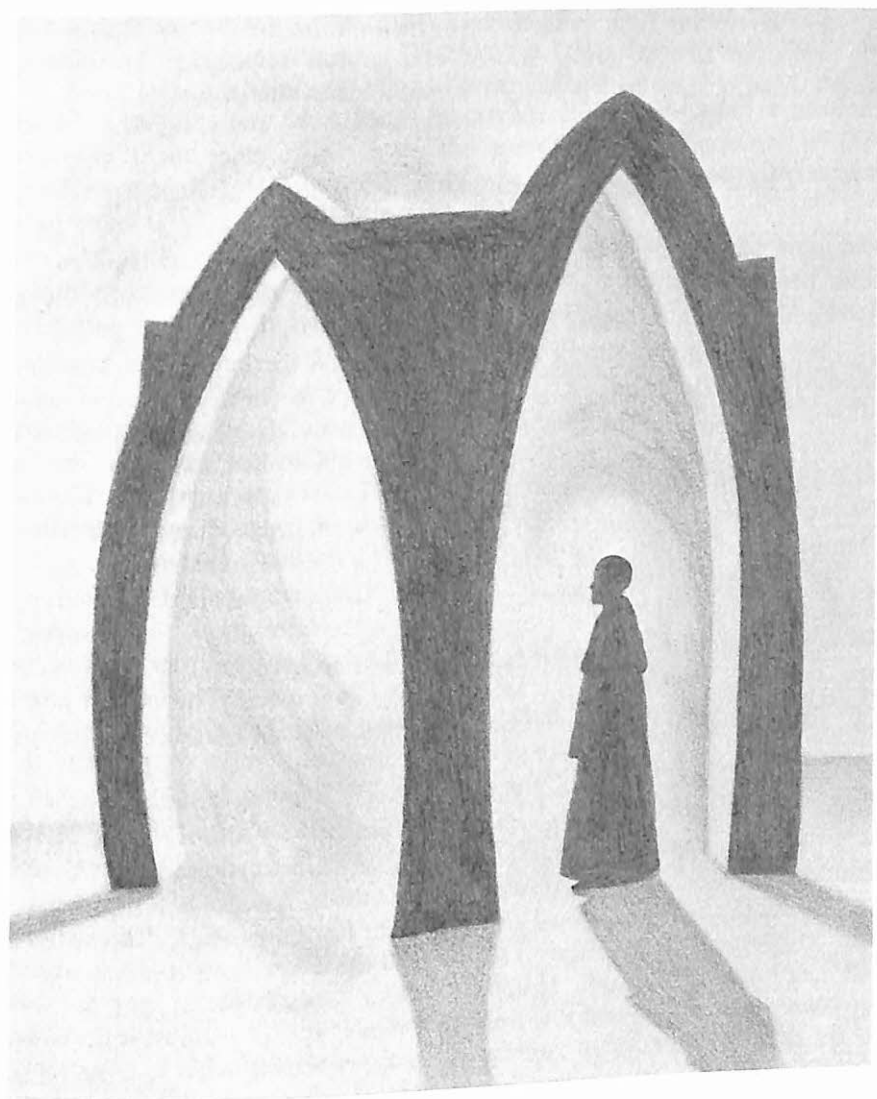
In learning environments such as schools and religious, social, or business organizations, aspects of the educational process can be enhanced by Psychotheatrics. The process lends itself to various teaching/learning needs, and is adaptable to many different settings, levels, and content areas. It is active, alive, and has the potential to slice through the passivity often associated with "educational" experiences.

This chapter is not a definitive work on PT as an educational process. Experimentation with the model has shown that the implications and variations of its use as a classroom tool are too myriad to outline as part of this work. It is our hope, however, that the material here can stimulate people in education to experiment with the process as a tool for adding interest, creativity, and efficiency to the classroom or other educational setting.

PT is designed to increase the activity and involvement level of participants in an educational process. The teacher becomes a facilitator rather than an authority figure. There is nothing new in that concept; many other educational techniques are designed for the same purpose and accomplish it very well. PT adds another process to the teacher's repertoire of skills. PT provides a structure that allows introduction and processing of content material in a way that participation is possible in the same activity by people with varied levels of sophistication in the subject matter. The PT structure provides role and function definitions that help students focus on the subject matter rather than on the interpersonal interactions and communication style that so often become the focus for participatory classroom work.

In order to use PT for educational purposes, the facilitator (teacher) conceptualizes the target learning process in the PT context. Which parts of the process fit into producer, director, creator categories? How about the use of players? How can the content be arranged for translation into these functions? Which element has the best possibilities for the content area: Playwright, Spectator, or Environmental?

Display, practice, and reinforcement are the general steps around which the PT educational process is designed. In order for the process to be implemented, students need some familiarity with the process as it relates



to expectations for their performance. Instructions about role definitions and functions can be given briefly, and a brief demonstration using a sample triad, group, or Playwright communicates the idea well.

The Playwright Form in the Educational Setting

The main educational Playwright form focuses on the student triad as the basic unit. The role functions in this unit include the learner (director), freewheeler (producer), and player (object-puppet).

The Playwright process as described in the therapy model also has applications for educational settings in the area of learning interpersonal skills or for situations in which the goal is to provide behavioral feedback for an individual. It is important to define the educational goals to be obtained by using therapy-model Playwright so that student and facilitator (teacher) are clear about those and do not set up a quasi-therapeutic situation without adequate safeguards for the individual's privacy.

Biography and Discussion. Either the subject content or an activity assignment may be divided into director-producer-player components. Planning is done by the teacher (or by teachers and pupils) to determine the best approach, depending on the content to be learned. The creator component is utilized by doing it. The final result is transformation (acquiring skills).

The facilitator (teacher) works with the content to determine how to relate it to producer-director-player modes. For example, think about how the three modes can be related to the parts of a sentence; checks and balances in government structure; computational functions in mathematics. All three of these general content areas can be generally categorized into director-producer-player functions. If there is a need to teach about direct objects, for example, visualize students in triads performing the role functions: subject (producer), verb (director), object (player). Students, rather than learning about content as unidimensional, begin to experience abstract relationships at a very concrete level. Handouts with vocabulary, basic concepts, and brief summaries of material to be learned are prepared at this stage to facilitate implementation.

If an activity process is to be the focus of the process, the teacher designs the experience so that a student (learner) directs him- or herself (player), performing that process. In this case the third student (freewheeler) serves as tutor or producer and may provide feedback, new information, or suggest options for change, as well as benefit from the chance to participate vicariously for his or her own learning.

Handouts with basic guidelines for the activity may be helpful.

Action. Action is preceded by a brief description of the process and

demonstration so that students can know what is expected of them in their producer-director-player roles. The class is divided into triads. Strategies for doing this may vary according to needs. Ideally, a cross-section of skills could exist in each triad, thus increasing the possibilities of students learning from each other. Also, the pretraining of producers in their content area, directors in theirs, etc., may enhance the quality of learning that occurs.

After the students are in triads, action begins. The producer can most easily begin the action by setting the scene. The director can then take over, directing whatever function the lesson is about. The player acts the part as directed.

Time limits for each segment of the action are important. The first round of activity provides an opportunity for all participants to be introduced to the subject matter. The second round (students rotate functions after each round) provides practice with the material or activity, and the third round is designed so everyone has a chance to work with the subject matter from each point of view and for reinforcement.

As with the other Playwright models, the director tells the player exactly what to do, what to say, and how to do and say it. In this model the producer can push for more activity on the part of the director, or change the focus of the action.

The facilitator (teacher) may serve as process and content monitor. He or she can circulate and provide encouragement, corrections as needed, clarification, and new material for next steps. The peers teach and learn from each other rather than in the more frequent mode of hearing it from the teacher.

Brief discussion in the triads can point to needed clarification and reinforce learnings.

Coalescence. Coalescence can occur through general class discussion and review. It is important that opportunity be provided for students to check out content that may not be clear to them.

Case Study: A Biology Lesson

Dee Stauffer designed a junior-high biology lesson using a PT format. His experiences found the students redirecting quantities of undifferentiated activity toward the content.

The setting is a seventh- and eighth-grade science class studying the rudiments of human anatomy and physiology. The class had been involved with the subject for two days. Their work had been mainly reading the chapter and answering the questions at the end of the chapter with clarifi-

cation by the teacher. About half the students found it difficult to focus on the subject for any length of time. Either their attention span was very short or would vascillate between the subject and other students. They would chatter, talk, and argue about various topics unrelated to the subject, walk around the room, stare out the window, and pick fights. After two days less than half the students had completed the assignment. A large group of students had done some questions, and a small portion of the class had not completed any questions or made much attempt at reading the text.

On the third day the teacher arranged the students into triads, so that each triad had at least one student who had completed the assignment. The object of this lesson was for students to gain primary understanding about cell functions. By modifying the roles and labels of the PT vehicle from director, player, and producer to director, cell (player) and freewheeler (producer) the teacher could employ the PT process in an academic area.

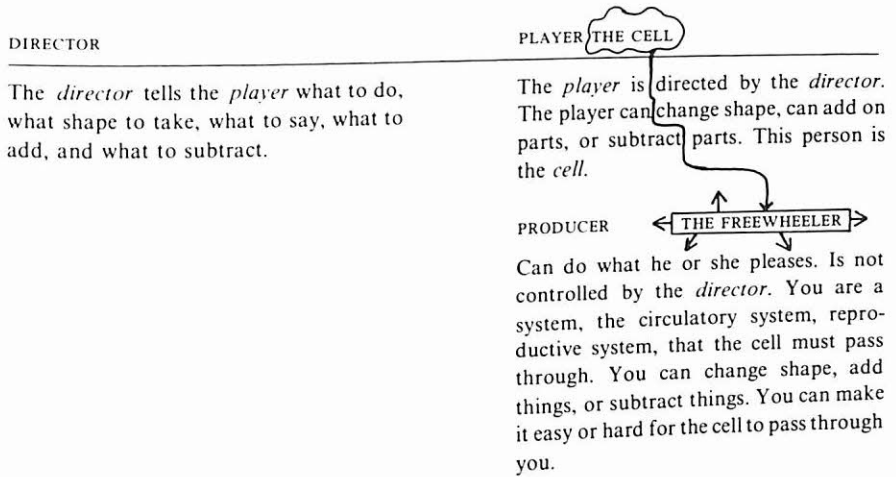
The director's role remains basically the same: directing the cell's mental, physical, and verbal actions. The director must choose a goal that he or she wants to accomplish. That is, the situation must have a beginning, middle, and defined ending. The cell accomplishes the director's goal by parroting the director's instructions. For example, the cell can be super-bionic hemoglobin to his or her erythrocytes (red blood cells) and bring on an extra supply of lymphocytes to fight off a disease. The freewheeler (producer) is not controlled by the director. He or she can become a system or structure that the cell must pass through to reach the director's goal, for example, a circulatory system, a circulatory system with emphysema, etc. He or she can change the shape, structure or function of the organ, system, etc., that the cell is in. In short, the producer can make things easy or difficult for the cell to reach the director's goal.

A work list of the nomenclature and terminology is given to both the director and producer to assist their thinking and verbalizing of the concepts and key words of the content.

The process is like a journey, an odyssey, that the cell is on, conducted by the director. The entire process is an interplay of the director and producer. After the cell has reached the goal or the director gives up, the students rotate positions.

I was surprised to see how well the PT process worked in this class. Many of the students who talked, gossiped, and hassled each other continued their activities. But now the content of the actions and verbalizations were filled with erythrocytes, central nervous system, etc. The structure of their interaction was determined by the selection of a goal, such as eating a pizza, getting a date with so-and-so, or just plain arguing to hassle each other. For example, two girls who like to play games with each other became the cell-director and freewheeler-producer, interchanging these roles spontaneously, and much of their content was filled with "Oh, yeah? My optic nerve just got a new mycelium coat, what kind of rags are

you wearing?" The learning was active and spontaneous, and new relationships within the subject matter were exposed and old reinforced.



THE LANGUAGE

THE DIRECTOR (LEARNER)	THE PRODUCER (FREEWHEELER)
cell	tissues
cell membrane	organs
nucleus	systems
chromosomes	optimum health (food, water, sleep, or exercise or the lack of it)
genes	
THE DIRECTOR (LEARNER)	THE PRODUCER (FREEWHEELER)
bone cell	disease (a virus, cancer, cold)
digestion cell	skeleton
respiratory cell	bone marrow
reproductive cell	cartilage
elimination cell	voluntary muscles
enzyme	involuntary muscles
nutrient	cardiac muscles
digested food	ligaments, tendons, bursa
protein, sugar, water	Systems (respiratory, circulatory, skeletal system, reproductive)
bacterial cell	Digestion and elimination
skeletal cells	esophagus
liver cell	peristalsis
blood cell	stomach
red blood cell	bacteria
white blood cell (leukocyte)	rectum
(lymphocyte)	feces
oxygen	anus
carbon dioxide	

THE DIRECTOR

hemoglobin
platelets

THE PRODUCER

- I. Digestion and elimination
 - liver
 - bile
 - gall bladder
 - pancreas
 - enzymes
- II. Urinary system
 - kidneys
 - nephrons
 - urine
 - bladder
 - urethra
 - urinalysis
- III. Circulatory system
 - heart
 - pericardium
 - atriums
 - ventricles
 - arteries
 - veins
 - blood pressure
 - pacemaker
 - capillaries
 - plasma
 - lymph system
 - spleen
 - blood, blood type
- IV. Respiratory system
 - trachea
 - epiglottis
 - diaphragm
 - inhale, exhale
 - bronchi, bronchus
 - alveoli, alveolus
 - lungs
 - blood cells
 - lung capillary

DIRECTORS:

Think of a GOAL. Something you want to accomplish. For example, play baseball for the Dodgers, buy a new car, be on TV, run your own business, or eat a Big Mac.

PRODUCERS:

Think of how you want to make it easy or hard for the directors to reach their goal. What obstacles do you want to place before them? What barriers: diseases, broken bones, poor eyesight, lack of sleep, poor health, lack of food, blood clots, lack of intelligence? Or, how can you help them: good health, bionic capabilities, enzymes to kill diseases or virus?

In his design, Stauffer conceptualized content material that is frequently learned by rote, in terms of producer, director, and player relationships that students could “become.” The triad design is essentially PT Playwright form. Responsibility for sharing content rests on group members. An accuracy-monitoring component can be built into the process to avoid the students’ learning of incorrect information simply by adding an “observer” to each group who would be armed with text, glossary or whatever aids he or she could use for that purpose. The point is that material students are required to learn that does not have “relevancy” to them can become “alive,” because the process is active and allows for incorporation of the “irrelevant” subject matter into a process that has relevancy for them, i.e., interaction with their peers.

The Educational Spectator Model

Spectator process in an educational setting can be extrapolated from the Spectator process in an educational setting can be extrapolated from the therapy model or the triad learning model described above. Since Spectator is essentially Playwright done in a group setting where participants share a common goal, the translation from individual to group process is simple.

Biography and Discussion. Again the process consists of determining how to present content material in producer, director, and player components. Here again a decision must be made about content or activity as the focus.

Mapping the format includes determining the goals for the assignment and conceptualizing producer, director, and player functions as related to the material.

Action. A primary triad is identified that will provide the action for the group. All but this primary triad group will be spectators. Instructions to the class may include points to look for or questions to answer about the content. The Spectator process allows the teacher to have more input into content development through the action phase than the process described in Playwright. He or she can feed data into the producer to get that material into the process. Or, the teacher may serve as facilitator/clarifier for the process.

The process can be designed to provide for various levels of participation by the students: provisions for input through the producer, or even ongoing substitution of students for original triad members.

Maintaining the PT form, with the director controlling the player, is important. If the form is not maintained, the process may shift to role-playing, general discussion, or chaos.

Coalescence. This final phase can evolve through general discussion, review, or other appropriate forms for reinforcing the material.

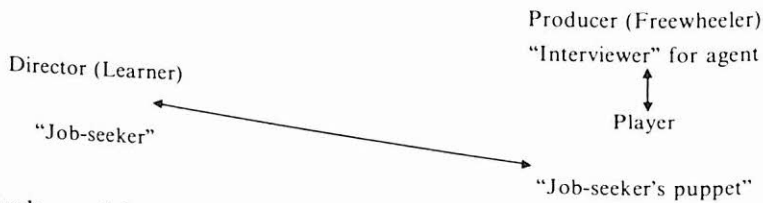
Workshop: Band-Aids and Laughing Gas

An example of providing information through the Playwright process and additional practice in the Spectator setting can be described through a workshop called Band-Aids and Laughing Gas.

This workshop was designed for university graduates and upper-classmen who were trained in technical areas but perceived themselves as unassertive and unsuccessful in their attempts to obtain jobs of their choice. The workshop title was not descriptive of tools used in the workshop. It was an attempt to describe the way people frequently relate to job-seeking.

The program was designed to teach specific assertion skills (fogging, broken record, negative inquiring, negative assertion, and self-disclosure) in the context of looking for a job. Each assertive technique was described and demonstrated to all the workshop participants. Groups were formed composed of people representing each of the techniques and an "interviewer." One person in each of the small groups had the opportunity to practice his or her specific technique with a person playing job interviewer in that group see Fig. 14. After this overview, the bulk of the learning experience was in the PT triad as described above.

FIGURE 14.



Each participant then had the opportunity to experiment with the techniques, individually or combined, and could assess uses from three points of view by rotating.

After the triad experience, participants moved to a two-hour PT Spectator group. Individuals took turns playing interviewer, secretary, personnel officer, or whatever obstacle role was needed (producer). The learner (director) directed the player through the interview. This provided additional experience with the techniques, as well as feedback and input from several peers for each learner.

When they first tried the PT process, some participants felt that it was clumsy and not worth the hassle. By the end of the workshop, all were proficient at functioning in director, producer, and player roles, and all but one person felt the technique would be of personal use. This workshop

format can be adapted for many uses. In this case the content was specific assertive skills. PT provided the form.

The PT Spectator process as an educational tool provides a format for a naive group to deal with material constructively without turning the group into a "bullshit" session. It is challenging and fun, but structured in such a way that "anyone can play," avoiding a common "group work" hazard of the facile doing most of the participating and the others watching.

The Educational Impact of Environmental PT

Environmental can be a living laboratory. Experiential involvement with another culture through Environmental PT can be designed so that students receive a high impact experience. Environmental has capabilities for providing students with an immersion in the subject matter with which they wish to be involved. It is possible to create a several-day Environmental workshop for students that would stimulate learning that would under usual conditions take a much longer time.

PT has potential to provide experiential learning even in a crowded classroom of students with widely varied interests and abilities. The technique is not difficult for already overhassled teachers to learn and use, especially if they can experience it themselves instead of trying to understand it through verbal communication. If Environmental is used for educational purposes, care should be used to provide safeguards for the psychological and emotional well-being of the participants. A person well trained in interpersonal dynamics should be present throughout the program to insure that the experience is productive for people. Environmental is powerful because isolation and complete immersion in subject matter preclude distraction. This may be a desirable effect, but it contains the hazard of removing an individual's usual frame of reference, which could affect some people adversely.

Biography and Discussion. Here students with teachers help define behavioral goals for the EAS. The focus will be on content or skill goals for the TPR rather than on personal effectiveness goals as outlined in the therapy model. Establishment of goals should be done with realistic estimates as to students' achievement possibilities. The students can also outline behavioral steps they plan to take in order to accomplish their goals. What activities, clothes, or dialogues would be helpful? How do they see themselves assuming the TPR?

Action. In the EAS, action would be designed to provide for the personal needs as well as the academic goals of the session. This design would depend on the level of sophistication of the students as well as conditions determined desirable for a good TPR that has been developed

as a set of academic behavioral goals. In the EAS, the teacher serves as facilitator and process monitor to assist students in maintaining their behavior in relation to their goals.

Coalescence. This final stage occurs as part of regular class work following the EAS.

11 . The Theater Model

*In other arts the audience sees the result of the creative process.
In theatre the audience is present during that process.*

—Sonia Moore
The Stanislavski System

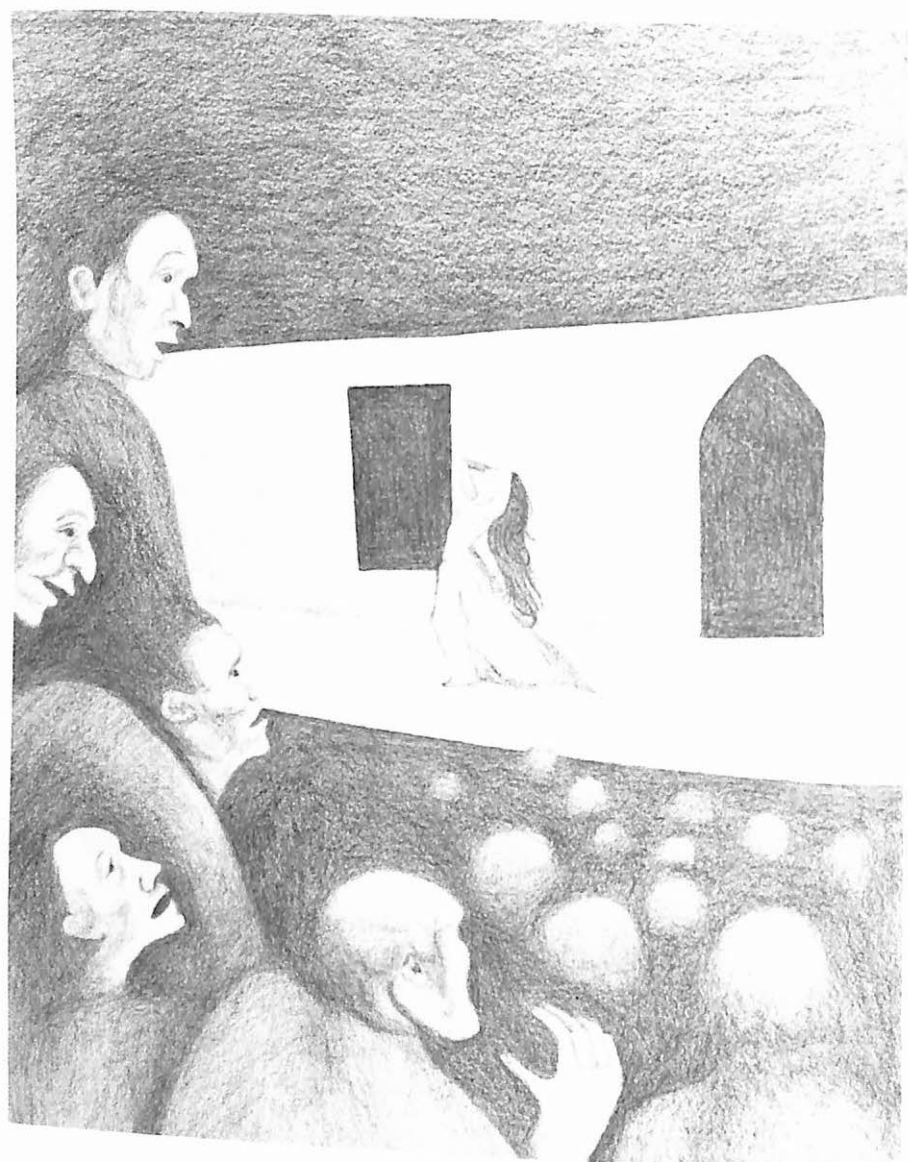
Psychotheatrics can be used for theatrical growth and expression by a playwright, director, or actor. It is a vehicle to create inspiration, and to open the inner mechanisms by use of the conscious (controlled) to reach the subconscious (uncontrolled). Certainly the text in theater is important, but so are thought, meaning, and intention. PT can let theater artists explore these, experiment with optional portrayals, and focus on consecutive actions leading to the main point of the character and the play.

Psychotheatrics grew out of theater and is not only an exciting tool with direct applicability for dramatic production, but is also potentially helpful to theater people in dealing with the personal impact of theater life.

In theater one major rehearsal activity is the learning of roles by actors. Individuals spend much time and concentration on character development. The PT magic-mirror technique provides the actor with immediate detailed feedback as to how he or she is interpreting the role. Through the Playwright technique, the actor can objectify any difficulties he or she may be having with the part and integrate new options for merging mental and physical actions of the character.

The experience with the *Virginia Woolf* production described in this chapter provides an outstanding example of the usefulness of PT for total cast-participation interaction and integration through Environmental PT. Spectator PT can be used with a cast to explore the play together.

Whatever the artistic success of role-learning through powerful techniques, it is important to remember that actors are people, too, and can suffer emotional havoc if they become the roles they play. Spectator PT can provide a powerful, responsible way of debriefing people involved in highly charged theatrical performances. It also has the potential to help people expand personal insights or gains they have picked up from the play or from the role in which they have been involved.



Playwright as a Theatrical Implement

The Playwright process provides a magic mirror in which the person can view a performance and make decisions about needed changes. Steps for implementing the Playwright form for theatrical purposes are essentially those described previously. In this context, it is important to see PT as an exploratory, option-generating process rather than as an evaluative one. The purpose here is creation rather than restriction.

Utilization of the PT form as a theatrical tool can provide objectivity and discipline that may be glossed over with other approaches. Here the purpose is to understand how the character, the performance, or the play is coming through or needs to be changed. The PT process is designed to give information about possible blocks and options, as well as to provide a practice format for action.

Suggested Forms for Use in the Theater

The possible uses and adaptations of the Playwright process are many and varied. Three points of view are presented here as suggested forms for use in theatrical settings.

Theater Actor

One actor is the client-director, while another person is the player representing him or her (or, there can be two actors, both client-director, with PT players representing them). There is no need to have a facilitator, unless the actor wants this dimension. This will help the actor experiment with different sides of the character, to understand and feel the role, see what works best, and fuse with the character. By assaying action, thought, and words, he or she can see how to interweave them in a natural manner. With the actor being client-director, standing outside the role and directing the player representing him or her, he or she is both objective and subjective and can play with concepts, a vital key to merging with the character he or she is portraying. In addition to its utility in helping an actor fuse with his or her role, it can also be used to disengage him or her from that role. When the actor has become the role too much to the destruction of personal mental health, or has ended a play but the role is still with him or her, then deconditioning via the Playwright process can be helpful in disengaging from role behaviors.

Theater Director

The director can use the process to help actors understand and expand their roles. The theater director is the facilitator and uses other members of

the cast as players in working with one or two actors. Or, the theater director can bring in a facilitator and both work with actors. Also, the theater director can be the client-director, with a facilitator working with him or her, in order for the theater director to experiment with scenes, characters, or what he or she wants to say and why.

Theater Playwright

The playwright can use this process to help develop his or her play. Parts that don't flow right can be experimented with, others expanded, etc. Or, the theater playwright can use this process to help the theater director, and/or actors, to understand his or her play by presenting the way he or she would like it performed. The players can be friends or actors in the play. The theater playwright can be the client-director and not use a facilitator, or be the facilitator him- or herself, or have a facilitator and be client-director.

To break through language in order to touch life is to create or recreate the theatre; the essential thing is not to believe this act must remain sacred, i.e., set apart . . . this leads to a rejection of the usual limitations of man and man's powers, and infinitely extends the boundaries of what is called reality!

Lynn Abels' experiences with the process is an example of its possibilities. The following is her account:

"The first impulse to write a play came to me not in words but in a gesture. I saw a motion flash across my mind, now and again. It pointed to something beyond itself—to a journey. Now, one year later, I have given birth to the child within me. Having also worked as a director, I saw the dangerous imbalance of perspective that can be caused by isolation. Theater is an art of association. There is a connection between words and movement. Relationships are everywhere creating points of contact between playwright and director, director and actors, actors and audience. I wanted to have a hands-on relationship with my work, to shape concepts, like a potter working with clay at a wheel. I was in need of checking my inner voice, to weave my subconscious impulses into dramatic reality. Psychotheatrics provided a bridge for this interaction between imagination and objectivity, by molding the living substance of my creation.

"After a month of writing, I had connected a lot of words on paper. But did those words have form and substance? Did they move in the right places, and also hold back when they needed to? Words are seductive, they

beguile a writer into a cloistered world. I needed to break through this language barrier. I needed a litmus paper to test the chemistry of my work. It was at this point that I discovered I could use Psychotheatrics for this. This enabled me to focus on problems as they developed in the play, and to test my intuitions through the enactment of a *mise-en-scène*. By directing players representing my characters, the process actualized thought, and provided feedback, which, like a compass, indicated a direction of travel.

"I asked two friends of mine, Doug and Jennie, if they would be PT players in a workshop on my play. On the morning of the workshop, I arrived fortified with a video camera, tape cassette recorder, and a box of cream cheese sandwiches. Doug and Jenny eyed me curiously, they were anxious to start. There were a few scenes that needed to be worked through. Using Psychotheatrics we developed alternatives to those scenes, and explored different motivations and nuances of character. One scene in the play was particularly troublesome; however, working with it for a while, it fit into the structure of the play like a missing puzzle piece. I had reached a signpost in my voyage of discovery.

"Perhaps I should now tap my magic slippers three times, the ending credits would roll neatly by, everything would be tied up, packaged, and presented. Yet, there is no ending. Playwrighting is a process and not an end product. It expands and strengthens itself in a myriad complex of relationships. Like Antonin Artaud I feel that 'We must believe in a sense of life renewed by the theatre, a sense of life in which man fearlessly makes himself master of what does not yet exist, and brings it into being. And everything that has not yet been born can still be brought to life if we are not satisfied to remain mere recording organisms.'"

Spectator PT for Theatrical Help

As in the other models, the Spectator process is the same as Playwright PT except that it is used with a group that shares a common variable rather than with an individual. With a cast, characters can be seen relating to each other, by experimenting, playing and developing off others, expanding parts where appropriate, and constricting others when needed. Characters and the play glide naturally.

Implementing the Spectator process can be done by using the steps outlined previously. The common variable can be the play or a focus of the play, i.e., philosophical statement, cultural context, pervading feeling.

As the group process unfolds, cast members and others associated with production can evolve a common point of view about the performance. The effect is one of unification among the performers with the dramatic material.

Two Modes of Procedure

Here are two suggestions for utilization of the Spectator process for play exploration and practice:

Theater Director

The Spectator process can be a perfect way to work with the cast on the play. Having the whole cast together, or a large part of it, can facilitate communication among actors and also experimentation with each other. This would permit the theater director to help develop the characters, and help him or her let the play flow. The theater director can be the facilitator or bring in a facilitator and work with him or her on this. One or two actors at a time would be the client-director, the others would be players.

Group of Actors

Such a gathering could use this process to help develop their characters. One actor in the group can be the facilitator or a facilitator can be brought in. Of course, Spectator can be used without a PT facilitator with one or two individuals being actor-director while the rest are players.

Environmental PT as a Theatrical Training Tool

The Environmental process has demonstrated impact as a training tool. Because of its potency, it is essential that recommended safeguards be used and that adequate provisions be made for debriefing the performance.

Planning and implementation steps are similar to those described previously. The major difference is that the TPR is the character the actor is becoming. The biography and discussion stage consists of cast members becoming familiar with their roles. The EAS is the opportunity to behavioralize the character.

Theater Director

The director can use this process to work with his or her cast on character development, merging into their roles. In working with actors on this he or she acts as a facilitator, and during the EAS may also act as a facilitator or bring in one. It is never to be brought up during the EAS that anyone is playing a role (TPR). To do this would destroy the process of merging with that role. The theater director can take a person aside and discuss his or her role with him or her, but never is this to be brought up as a discussion with others. If a certain actor is not motivated, or seems emotionally upset by this experience, it should be terminated for him or her. Each actor is to live

the role physically, mentally, and verbally, as truthfully as he can. If this is done, the actor will merge with the role. It is this conscious will, with full concentration, that finally provides this spontaneous merging. Lines from the play are totally irrelevant here; forget about them, concentrate on being the character. Having a cast together produces interaction and communion in their roles and helps each to become the character. Yet, a theater director could modify this and work with one or two actors.

Theater Actors

The above applies here, yet a group (or one or two persons modified) could use this process without a theater director (and/or a PT facilitator) on its own. In this way each would have to be his or her own facilitator, in addition to being an actor merging into his or her role (TPR). If a theater director (and/or PT facilitator) is not involved, this should be very carefully planned out by the people involved.

A Case History: The Virginia Woolf Experience

A good example of Environmental PT, theater model, is the experience of a cast in *Who's Afraid of Virginia Woolf?* by Edward Albee. An interview with this cast—Bob Allen, Joan Dubois, Phil Pare, Paul Demerit, and Jean Wiel—was videotaped and is transcribed here exactly:

BOB: This is the cast of *Who's Afraid of Virginia Woolf?*. My name is Bob Allen. I am the director; Joan is "Martha"; Phil is "George"; Jean is "Honey"; and Paul is "Nick." After this interview is over they will start a journey, something never done before: They will use the theatrical model of Environmental Psychotheatrics for twenty-four hours. This means the cast will "become" the roles they are in the play. We have had a thorough study of the characters involved; many rehearsals of the play have taken place. In fact, next Friday night is opening night for us. The cast will actualize the dynamics, the inter-relationships between themselves, and finally merge into the character if this is successful. Tomorrow we will find out if they have become their roles, if a catharsis has taken place, and what effect this has had on them personally. No one in the group has ever done anything like this before, although their background in theater is extensive. I'll start with you, Joan. Will you give your opinion on what is going to take place?

JOAN: Well, I think there is going to be a chance that we will find out a lot of things about ourselves. I think it will be either very, very successful or very unsuccessful; either black or white. I don't think there will be any in between; it's going to depend on how well each of us, personally, can get

into the part; and from our own personal lives, to identify. I'm not skeptical, but I'm not optimistic either. I'm anxious to see what happens. The whole house could just blow apart! (laughter)

BOB: What about your impressions, Phil?

PHIL: I guess my main reason, the main way I relate to it is as a challenge as a professional. I've done a lot of improvisation in the past but I've never been expected to live the role. I see it as an incredibly demanding type of discipline. It is very easy to focus your energy on a part for a given period of time, like three hours for a play, but I've never thought about twenty-four hours for a play where every movement I make for this whole period is going to be this guy, who is kind of foreign to me, George. Also, it will be very challenging relating to the other people, seeing if I can maintain the character George versus Phil, who is me. I'm excited by this. I don't know exactly how much this is going to work but I'm really looking forward to it. No preconceptions as far as how well it will actually pull off.

BOB: Jean, would you give your impressions?

JEAN: I'm really optimistic about it. I look at it as a twenty-four-hour play. Everybody can get into a role and totally isolate themselves for an actual play, which is only a couple hours long, but for twenty-four hours, I don't know. I'm still optimistic. If everybody is able to portray their role it's going to be a constant twenty-four-hour play.

BOB: All right. Paul, what are your feelings about this event?

PAUL: I feel a great deal the way Phil does. Something I never really imagined doing before, it's very intriguing. I think all of us feel the key is the discipline, because it is going to be very hard to do. I know it's rough to be in a three-hour play and maintain your character; sometimes little things can throw you off, but to try to do this for twenty-four hours, well, nobody knows the things that could possibly happen to make you lose your concentration. Just the newness of what we are doing will be a very positive factor for its success.

BOB: Okay, that's it. Tomorrow we will all see what happened.

BOB: It's 6:00 P.M., the next day, and the Environmental Adaptation Session has taken place. I'm going to start with you, Phil. Was there a merge when you became the character "George"? Just give me your general impressions.

PHIL: At first I was able to achieve a certain level of characterization. I would compare it to the normal characterization I get when I first step into a rehearsal situation, not a performing situation, but rehearsal. We stayed

at the level for a long period of time, then it started snowballing, it started getting more intense, it never reached the point of heaviness, the emotional heaviness of, say, a cathartic scene in the actual play, instead it stayed right below that. At times we came to places where it could have happened; the context of what was going on was there, to get into that heavy place but it would have been contrived, it would have been acting. The character hadn't overtaken me at this point. I sensed it in the other people, too; we had not reached the point where we were that uptight or whatever the character in the play really was. There wasn't that much tension that there needed to be a release in a heavy kind of a way. The dialogue and interplay that is in the actual text of the play. I felt the best thing about the whole experiment was I felt the tension, the reality building of the character "George." I wanted to bust out of that reality, it was so oppressive, so frustrating, it was so real.

BOB: Joan, what about you and "Martha"?

JOAN: Like I said in the first meeting, I was a little apprehensive. I always felt I had a "Martha" in me, that I could really be "Martha"; that made me very frightened with what would happen in this experiment. Imagine living, being "Martha" for twenty-four hours, really being that role. As it started out, we all felt a little contrived, I felt it was very unworthwhile, it's a bore. But as the session wore on there were situations that came so close to being real, they were real, that I was able to get out of being myself, Joan, and be "Martha." Especially when we went to the beer bar in the day, it was unbelievably real. A few times I felt like I wanted to be Joan, to let everyone know that I'm not "Martha." I was embarrassed being this animal, "Martha" (laughter). I wanted to be Joan and say, "Let's talk, I'm really not 'Martha'." It was absolutely impossible to do that because I wasn't Joan anymore. I was "Martha"; even though we have sat and talked and the experiment is over, I'm still "Martha." It's very frightening to realize that potential in yourself. I think it was very worthwhile, it had an impact on all of our lives, where we changed, not necessarily for those roles, to make the play better, which I think we all will, we will be more in character, but I think it had an impact on our lives, personally.

BOB: Jean, it's your turn.

JEAN: I think it was incredible because I think, I know, that everybody has a bit of the role we were in ourselves, particularly with myself; this brought me to the realization that I have "Honey" in me. There were times that there was so much intensity involved in what we were doing that we should have just exploded. It would have been easier if we had, for me, for the rest of the people, too, but it never occurred. I don't think it's bad that it never occurred. It was very important to know that you have this inside of you. I think this experiment has been beneficial for me as Jean, I have a lot more understanding of myself now. We haven't talked about what really hap-

pened in that session, the changes that took place. I can see a lot of "Martha" in Joan, very much. I didn't think a lot of times she was playing a role, she was playing Joan, but her Joan was "Martha." The same thing with all of us.

BOB: Paul, why don't you give us your general impressions?

PAUL: I will. It was a tremendous session. This is the first I have ever been exposed to this type of endeavor. I was surprised by the level of intensity we were able to maintain, at being able to hold up for so long. With one interruption or another I was afraid it would knock us off, but it never did. It always seemed to be one or more of us that were able to maintain that intensity, that belief, that would catch the others into it if they were coming out of it. That was very impressive. It went far beyond a professional level in theater, as compared to an exercise for a theater entertainer. It would be an incredible process for a therapist to use with clients who wanted to change their personalities. The marvelous part of the session was that we were able to assume this identity, among ourselves, among other people, at the beer bar, for example, among anybody. It is exciting to attain the level we did, the identity, and keep it. You're definitely learning about the essence of portraying the part, but you're also learning a lot about yourself. It can't help but be a great plus.

BOB: Some incredible experiences happened in that session. I have some more questions for you. I want to know about some intimate details of what went on here. Give me more information about the relationship between your character and yourself. Were you always separate? I know you weren't, because you have already said you became the character, that you merged. Give me more information. I'll leave it open to anyone who cares to answer.

PHIL: I felt an ego loss on two levels. The first level was as an actor. There is a part of an actor that is looking in, observing the scene, performing as he is performing. I lost a lot during the session. I wasn't aware whether I was doing a good job as a performer or a bad job. The other level was as the character "George." I merged. For example, Joan as "Martha" wouldn't let me in the same bedroom as her. She wanted me out of the way so "Nick" (Paul) could sneak in. I was very uptight and really resented her the next day. It was interesting because it made me aware of how in a game-playing situation like this, when a couple has a relationship like this, how things can build up.

BOB: If you were just playing "George," it doesn't seem logical you would be so angry. You merged at that point.

PHIL: I was definitely ticked off.

BOB: Any other feedback about the experience?

PAUL: Yes. I found that after a while it was very easy, almost without thinking, for "Nick" to really relate to something the others would do. Like really getting uptight if "George" or "Martha" said something derogatory about "Honey." I didn't have to consciously think, well, "Nick" would do this or that, it would just come, especially by the second day.

JEAN: Don't you think that was a lot, Paul, though?

PAUL: I think they were instigated by me.

JEAN: I think we brought out a lot of things that were Paul as "Nick."

PAUL: I think basically any character you create you put a great portion of yourself in. That's why when two people play the same part they usually have a different characterization. There is always the element of yourself in there. However, I think when you're getting into something as we were, this Environmental session, it is very easy for that character to become natural. I just let "Nick" flow after a while and "Nick" would fend for himself without Paul having to worry about it.

JEAN: What if you were out of character, not "Nick" but Paul, and you were rebuffed, would you jump back into character? Would you feel hurt as Paul?

PAUL: I don't know, it never came up. I wasn't tempted to revert to Paul because I was so much into what we were doing as "George," "Martha," "Nick," and "Honey." I think if I would have really been determined to be Paul, that probably would have taken precedence.

BOB: It has long been assumed in theater that to play a role, there is some of you in it, some of it in you. However, there is also an area outside, where you are you and the role is a role, a distance. Did you become your role? Was the distance eliminated?

PAUL: Yes.

JEAN: I think with "Honey" I felt that, definitely.

JOAN: I can recall feeling that, for example, when it was time to go to bed. I screamed through the rooms, "Nick," trying my very best to get him into my bedchamber. I used excuses like "Nick, could you get me my drink?" or "Are you sleepy?" I really thought I was "Martha" and I definitely felt rejected that "Nick" felt he should stay with his wife. He wasn't going to have anything to do with it and I could feel it; fortunately, I was tired enough that I didn't feel it very intensely. I did think, "Poor Martha, all her tricks, and still can't get this young stud to come in here." It was so personal.

JEAN: You mean to you?

JOAN: No, as "Martha."

BOB: I want to make a comment here since we are on videotape and people will be watching this interview. It was agreed before the session ever started that there would not be any sex. They would live as married couples, but no sex. It would have been out of character for the roles, anyway. I just wanted to put that in because I didn't want someone to think this was an orgy. Sleeping together, sex, it does strange things to some people's minds. They would forget the whole rest of the interview, what it meant, and only remember that. Now it's all cleared up and we can proceed. Did you feel rejected when this happened, Joan?

JOAN: I think any kind of rejection, even in acting, still does affect you.

BOB: Give me some more information about you "clicking" into "Martha," becoming her, being her.

JOAN: It happened on lots of occasions, especially when we went to the beer bar. At first I was trying to rub up to "Nick." It was becoming very natural, it was becoming part of my personality. At times I even thought, "I don't want them to think I'm really this way." I mean it was coming too naturally. (laughter)

PAUL: I wonder what they thought at that beer bar?

JOAN: I don't know. How about when I sat on your bed, Paul, something I would never normally do, but I felt very comfortable in doing it? (laughter) In the back of my mind I felt alarmed at the fact it was coming so naturally. It was for real. It was a good experience.

BOB: Something I would like to share with all of you: When I cast for this play I gave you the roles because I thought you all had some of it in you. You had the foundation there to build on. Other people who read for the roles I felt didn't have that, or if they did, it wasn't as strong as I felt you had it. Maybe that is why this session worked so well for all of you. Any other bits of information anyone would like to share?

PAUL: I thought the chess game was great. That was one of the things that helped to become the characters. It gave "George" (Phil) and me a chance to really flow.

PHIL: I thought it was fortunate that I did have a better command of the game because it fit the character.

PAUL: It was beautiful. The first game I felt, "Okay, you won; but next time," and then Phil came up with a "George" statement that just nailed "Nick" to the wall: "Would you like me to give you a few tips on how you can defend against that next time?"

BOB: What about the beer bar?

JOAN: The point of the session I felt most successful, really "Martha," and also in relating to the others as their characters, was at the beer bar. I think we all really clicked there. We had an audience, which enhanced it. At first we were hesitant about it, we kept our voices down, but by the time we left we were really into it. It was so successful. It was interesting that the audience didn't know they were an audience. It really helped us solidify our characters.

PAUL: I think that is something to keep in mind if you are to use this in therapy, Bob. Being out with a group that doesn't know they are an audience really lets you react off them, they react off you. Just that added stimulus, that electricity when somebody is there, makes you live the part, you really become the character.

PHIL: Since we are talking about the beer bar, I wanted to make some comments. It was really important that I could go from "Nick," "Honey," and "Martha" as "George," to the other people in the place as "George." I had not imagined I would be able to do that with a character that successfully. I thought I would get embarrassed but I was far enough along that it just came with ease and I didn't feel at all self-conscious about it.

BOB: What I have learned from all of you is that you thought the session was very successful, is that right?

JEAN, JOAN, PAUL, AND PHIL: Definitely!!

BOB: What if you would have done it for forty-eight hours to a week?

PHIL: It would have been scary to go that long.

PAUL: I would be willing to try it. Once you do something like this you realize the immense capabilities it has.

BOB: What about this as a therapy model?

PHIL: I don't know how much, but the players would be different afterward.

JEAN: Yes. They would really find out a lot about themselves.

BOB: Thank all of you for your impressions.

Note

1. Artaud, Antonin. *The Theatre and Its Double*. New York: Grove Press, 1958.

12. An Awareness Model

*Don't walk in front of me—I may not follow.
Don't walk behind me—I may not lead.
Walk beside me and just be my friend.*

—Albert Camus

Individual responsibility for the journey—for awareness, growth, and meaning—underlie the techniques that are intrinsic to Psychotheatrics. The three models that have already been described are for use by theater people, educators, or therapists in their professional settings. This chapter provides a format that individuals can use, without professional assistance, to (1) problem-solve; (2) clarify interpersonal relationships; (3) reinforce growth steps or positive experiences; and (4) heighten awareness of feelings, thoughts, or goals.

Of course, PT is not a cure-all and does not provide answers. It can provide form, however, for the person who is trying to ask meaningful questions. The objectivity that can be gained by adopting the PT perspective can open vistas for personal growth that hitherto were clouded. A brief period of time spent practicing with PT can take less psychological energy than most people expend worrying or trying to solve problems with intellectual circumlocution in a vacuum or thinking in circles.

Opening up new psychological frontiers can be an exhilarating experience. It can also become frightening. Weakening old defenses or upsetting the *status quo* may cause feelings of insecurity and discomfort. If confronting your behavior or trying to change causes excessive anxiety or pain, you may be attempting more than you had anticipated and can benefit from professional help. It may sound like a double-edged sword to suggest creating a format for individual responsibility and then to say if you get in trouble seek professional help. If your work with the PT process causes you to look at your life with new perspective and you become aware of wanting to make more changes than you can handle by yourself, this may be an indicator of how necessary the changes are. To confront yourself



with the need to change and to get help for the process may be a giant step in your journey.

Most people have stress points in their lives, conflicts with themselves or others, or difficult decisions that must be made from time to time. If you experience times like this (and who doesn't?), you may wish to have some feedback or outside input. However, you do not wish the advice of family, friends, or a professional helper. What can you do on your own? If you can gather a friend or two to serve as players, an experiment with the Playwright awareness form can be productive. It takes a special kind of courage to actively involve yourself in crucial life processes instead of allowing time or other pressures take that responsibility for you. A first help may be having a way to ask yourself the questions.

Personalized Biography and Discussion

As you approach this phase of your journey into awareness, spend some time thinking about a situation or conflict that you wish to focus on. Let your imagination wander around and through it and discover its components. Can you conceptualize the situation in terms of producer-director-creator? Think of yourself performing these functions with various aspects of the situation or problem, and ask yourself the following questions:

- (1) What is the action? (This can be thinking or feeling as well as movement and dialogue.)
- (2) Where does it occur?
- (3) Who is involved?

The starting place is all you need. If you understand the situation fully, you probably wouldn't be working on it. It may help to assure yourself and others that this is a process for making complexities simple, not the other way around.

Players. Although you can do PT by yourself, it may be easier and more effective with some helpers; two are the optimal number, one person to play you and another to play anyone else that might be involved. It is important to ask people to help you who will maintain your confidentiality and respect your right to be imperfect.

Equipment. You need no special equipment or setting. A little space to move around in and freedom from interruption will do it.

Time. The time needed for the action phase varies with the complexity of the situation. From ten minutes to an hour and a half will probably be adequate. If you need more time than that, it might be desirable to arrange another session.

The Awareness Action Process

Review the Playwright process outlined previously. You are producer-director. The other people are players, your puppets. They will do only what you tell them to. It is important to coach them if they need to correct body language, interaction, or movement to represent you and others well.

(1) Briefly outline the situation for your players (very briefly). Detail here is irrelevant. Give them the general idea.

(2) Instruct the players. Tell them who they are, how to come across (assertive, wishy-washy, loud, etc.). Again, be brief and just give them the general idea.

(3) Direct the action. Tell the player representing you exactly what to say to start the process. That person repeats your words (in character). Is there anything else you want that person to say? Instruct accordingly. How do you want the other person to respond? Tell him or her what to say and how to say it. Now is there anything else? If you don't know what the "real" person being represented would say, guess! You probably have more information to work from than you think.

(4) Change functions. You become a player, and let someone else direct the scene. Here you get information about how someone else perceives the situation. You might want to play the "other person" and have the other player represent you.

The action can be expanded in various ways. New situations can be introduced and viewed from various perspectives, then directed from the point of view of each of the characters. The situation can be developed from different points in time, past, present, future. Here is an opportunity to develop a lot of feeling data in a short time.

(5) Discuss. Find out how your helpers responded in the roles. What did they want to say but held back because they were puppets? Do they have ideas about other ways to play the scene? Here you are not looking for solutions, but for perceptions. You will come up with your own solution, but hopefully you will gain more information and clarity for the next steps.

Variations of Awareness Action

One Player. If you want to use just one player and direct that person in needed roles, you can still explore the situation, gain objectivity, and develop options for the next steps. As you direct the player in developing roles and action, you can begin to evolve a framework for understanding the situation you're confronting.

No Player. If it is not desirable or convenient to involve another person

with you to serve as player, the PT process can serve as a vehicle for you to use alone. Rather than conceptualizing the situation or problem you are dealing with in situation format, see if you can sort out the producer, director, and player components. Who is deciding the content, or how is it being decided? (Producer.) Who has control? (Director.) Who is giving the content form? Who is making decisions about how it is done? (Director.) Who is acting out the orders? Who is playing the part? (Player.) Where do you want change to occur? Who has control over the change possibilities? What would it take? Is change possible? If not, what can be done to make the situation better for you? (Producer-director.) Finally, you will actualize it (creator) and then make it into reality (transformation).

As you begin to formulate these questions, you can begin to perceive how the parts of the situation relate to each other and to your feelings. If the conflict is internal, the same process can be used. Rather than thinking in terms of *who* is producer, director, or player, identify the pressures that are serving those functions.

It may help to begin keeping a journal. As you experiment with unravelling your situation or problem, you can identify the steps you want to take and record your progress toward them. In this way you are taking responsibility for systematizing the changes you desire and decreasing the possibility that you will revert to chance for the direction of your life. Also, the use of a tape recorder can be very effective. In this way you could record a two-person dialogue, but only record person number one's response, leaving blank person number two's response.

Then you could play it back and fill in the second person's response, etc. In this way if there was a situation you wanted to explore, the first person could be you and the second person could represent someone else (friend, boss, teacher, lover, parent, child, etc.). Then switching when you were person number one (you), you could respond to the taped person number two's dialogue in a number of different ways and create options, etc. Then you could be the second person and do the same thing; in this way you could get "inside their shoes" for a while. It might seem difficult to record dialogue only for one while leaving the other blank because it would be hard to find a direction for the recorded dialogue. But if you think in your mind (for the blank dialogue) a medium response, in this way, when playing it back you would have unlimited ways of filling in the blank space. This can provide for some very enlightening perspectives.

Coalescence in Awareness. You can accomplish coalescence on your own, but a systematic way of integrating your learnings is helpful. Brief daily entries in a journal may work for you, or you may prefer to tape-record entries of small or large steps. As you identify changes you wish to make and decide how you are going to make them, you may want to seek feedback from significant others.

Increasing awareness and deciding to change enhance the possibilities

of change. Identifying behaviors you want to work on is a next step. Actually changing those behaviors is usually difficult, so it is important to think about ways to reward yourself and stay on the track.

A Spectator Model for Awareness

If you are involved with an ongoing group, i.e., collective, consciousness-raising, office staff, etc., where people are open to experimenting with communication forms, PT can be an efficient, exciting tool for helping each other with personal or professional growth. The process is the same as Playwright, except that each person in the group is a potential producer-director (primary person) or player. The Spectator process as outlined previously is appropriate for use without a facilitator. In order to maintain the PT process, though, it is desirable for group members to take turns serving as process monitor (facilitator). This process has power beyond Playwright because all the people in the group are actively involved with each other and can each contribute to the discussion following action and gain from it. Players and observers can give feedback to the primary person directing.

The PT process itself is not dangerous but certain safeguards should be observed. If your group is one in which people have ongoing relationships with each other, i.e., a class or an office staff, it is important that each person consents to participate in the Spectator process or is able to withdraw without recrimination. PT slows down action and, if maintained, can help provide insight into loaded emotional situations that have a tendency to become frantic under other conditions. Since it is a truthful process that focuses responsibility and cuts through vagueness and manipulation, it is important that those involved be in positions that allow them to cope with the material. It would be incongruent with the philosophy of this process to impose it on anyone. It is essential that any participant have a clear right to become uninvolved with the process at any time. If the process stimulates interactions that feel scary and beyond the ability of you or your group to handle constructively, consult a professional who can help with the personal or interpersonal dynamics involved.

The Environmental Approach Toward Awareness

This model may be applied in one of two ways: (1) the individual only, or (2) the individual in a group setting. Follow the other models, making appropriate modifications. Environmental PT is a strenuous, high-impact process, and is not designed for use without appropriate precautions. People who wish to involve themselves in an EAS as an awareness ex-

perience should regard the process as very powerful and accept the responsibility for using it ethically and safely.

(1) *Individual Only.* Carefully plan out your TPR. Once you have done so, choose an appropriate environment for your EAS. No one except you will know they are in the EAS. Imagine using all of Yosemite National Park or New York for your EAS period. You should choose some place where people do not know you or that you are not familiar with, or else the past will drag you down. You should plan activities and events for the EAS, leaving time for spontaneity, to help you merge with your TPR. The point is for you to thoroughly plan your TPR and the EAS, giving maximum energy to actualize it.

(2) *Individual in a Group Setting.* Developing and planning the TPR is an individual task, as well as setting up the design for accomplishing changes. If your group decides to use it for personal growth and awareness, it is important to designate responsibility for monitoring the process, either to one or two group members or on a rotating basis. Further backup should be obtained by having a professional therapist available or on call for the length of the EAS. Obviously, activities during the EAS will require some planning on the part of the group. The intricacy of this plan depends on the goals of the individuals and the group. Should everyone's TPRs be secret, shared, or a little of both? Whatever the decision, each individual's TPR must be carefully developed and the EAS for each individual must be planned to maximize the actualization of it. Again, an appropriate environment for the EAS must be chosen. If all members of the group are not serious about this, the result could range from a joke to a very tragic experience.

13 . Potpourri

Psychotheatrics is created from many components that are interwoven in various ways. The four models were defined in order to communicate the process to people who wished to use PT in different settings. Those categories, although relevant, are artificial and indiscreet. Where are the lines between education and therapy? Isn't there a relationship between theater and growth? Awareness?

Viewing the kaleidoscope can be a rich but somewhat overwhelming experience. Patterns exist among the components in PT and in their relationships to each other. The intuition and judgment of the person using the process are important in selecting the optimal combination of components for whatever use is intended. For instance, as you read the preceding chapters, were you aware of the interplay among the following facets?

Biography and discussion, action, coalescence
Playwright, Spectator, Environmental
Therapy, education, theater, awareness
Individual, group, individual in group
Space, negative, positive, neutral
Therapist, facilitator, adjunct facilitator, none at all
Producer, director, creator

This chapter includes samples of PT experience that hopefully will stimulate application of the process not specifically delineated in the four models. Here are some ways of using PT for families, children, people with addiction problems, career education, and organizational work.

The Family

The family is an important unit in our social system, and professional helpers are paying increasing attention to families as an influence on individual behavior. People continue to learn about families from their own growing-up experiences, and tend to recapitulate their parents' behavior toward children. Most people have no model for functioning in a constructive, fulfilling relationship, let alone an understanding of satisfying

ways of living in a complex family system. A constructive relationship, friend, couple, or family, based on the feelings of the people involved rather than on assumptions about what that relationship means, is a precious experience. The elements of such a relationship include openness, autonomy, interdependence, honesty, nurturance, and authenticity. Negative feelings accepted as part of the relationship are shared openly instead of being diverted into hostility, depression, or some other form of self-punishment. Positive feelings are expressed, not assumed. Impressions are checked out, not acted upon. Responsibilities and privileges are shared, not designated.

When it occurs to people that they can change the kinds of things that happen in their families, or that they can leave the family unit (to repeat the experience someplace else?), they can begin to experience their own power. However, dissatisfaction with one's family life is difficult to handle. It seems to be difficult for people to seek help for their individual unhappiness. For many people, family unhappiness or dissension is tantamount to failure. Recognition that the family system has broken down, or at least cracked in some way, is often handled with the stiff-upper-lip approach. Grin and bear it and present a façade to the world is a familiar tack.

Since PT is based on principles of relativity, the traditional expectations, assumptions, and values regarding family living may not apply. The mirror image provided by PT has the potential to allow family members to observe their own stolid faces, hear their unhappy conversation or silence, and observe their nonverbal body messages to each other. Is this the lifestyle they choose? Are there some areas in which change could occur? What does each family member need or want? How is each member willing to meet these needs, and responsibilities?

The system-oriented approaches of several contemporary leaders in family therapy work in ways to help their clients struggle with these questions. PT differs in its dimensions of distance and control. A very young child can direct a player representing him- or herself in and out of family interactions. Using the directional approach in the Playwright element a distraught family member can direct "him- or herself" (player) and can direct another "family member" (player) in a representative interaction between the two.

The feelings of powerlessness and the frustration that accompanies such feelings come popping out. For example:

JANE: Why can't you give me a ride to the movies? You're always doing things for Megan!

MOTHER: I said no, and that's all there is to it!

Complex and powerful feelings of resentment, guilt, jealousy, and rejection often accompany an interaction such as this and pave the way for

the next impasse. Both participants probably feel powerless and immobilized. Using the directional approach, both Jane and Mother can take turns directing two other people playing each of their roles. Being responsible for directing both sides of the interaction gives each person the task of struggling with perceptions of how she behaves and how she anticipates and/or understands the other person's behavior. The person who is watching, not directing, can understand the other person's perceptions of the interaction. At this point it is usually easy to see where miscommunications and misunderstandings occur. Also, clients who participate in this process are confronted very strongly (through the process, not by the facilitator) with their need to clarify their wishes and expectations. Here the facilitator can have the client direct the player representing the other person to respond the way they perceive the other person usually responding (for clearing perceptions). Or, the facilitator can ask the client to direct the player to respond the way they would like him or her to respond.

Any single interaction in a family (or other group) has meaning on many levels and elicits feelings of varying intensity from those involved. Each person has his or her coping style, which may vary according to the person with whom he or she is interacting. One of the cumbersome elements of many family therapy approaches is the need to slow down verbal interpersonal transactions to give the therapist and/or family the opportunity to focus on only one transaction at a time. The action phase of PT permits transactions to occur simultaneously, the way they really do in families and other groups.

Any of the three PT elements is appropriate for work with families. PT can effectively be used as an adjunctive therapy with families who continue to work through coalescence with their regular therapist after the PT action phase.

For example, as Figure 15 demonstrates, a Playwright action session might be used with a mother and daughter to enhance understanding, communication, and to eliminate unrealistic expectations.

The PT process can be very useful to both the therapist and the family in clarifying family dynamics so that new understandings can open up options for changing old patterns. The hard work of changing behavior remains, but the direction for those changes has come from the family members themselves. Processes for changing behaviors may be designed and rehearsed with PT processes in such a way that the family can maintain openness and support for change in the absence of the therapist.

Children Outside the Family Setting

Communicating clearly and openly with children can be difficult and frustrating for adults. We suspect that children experience at least as much

sion. Movement and nonverbal communication can become a natural part of the process. A child can direct the player to stick out her tongue, or communicate in other ways without inhibiting the behaviors she wishes to express. The distance provided through PT Playwright, for instance, allows a degree of safety that the child may not ordinarily experience, whether "self" is being acted by a doll puppet or a live puppet. As the child directs the puppet in typical activities, he or she can have that puppet express feelings to parents, teachers, playmates, or self in old and new ways and experience the differences.

PT used skillfully with children can allow them to experience a power of direction for their own behavior they do not usually have. They can explore options that can help them learn to express themselves directly and constructively in regard to their feelings and wishes. Children can gain practice in assuming responsibility and control for their experiences rather than being mainly recipients of external influences or victims.

Marsha Cartier's work with children and puppets in a child-care setting is a creative use of PT principles in a play-therapy mode. The following is Marsha's description of some of her work with those children:

Case Study: The Avoider *by Marsha Cartier*

"At this point, I would like to explain how the process helped one of the children, Sarah. Before the PT experience, five-year-old Sarah was extremely dependent on others. She was very sensitive and easily conformed to other people's wishes. She was extremely shy and afraid to get involved in new situations until she was quite sure they would not be too risky. Sarah did not know how to assert herself, and other people, adults or other children, would defend her. She also depended on her close friendship with one of the children, Lilly. Actually, the relationship between Lilly and Sarah was symbiotic. They depended on each other for moral support and courage in most situations.

"Because Sarah lacked self-confidence and was extremely reluctant to speak in group situations, she was usually very quiet and kept physical distance from the rest of the group. By standing back a few feet, she always remained on the periphery. Sarah watched rather than participated. In fact, Sarah became the audience for Lilly in groups. Lilly, although quite shy alone, was vocal and precocious when Sarah was in the group. For example, Lilly would make funny remarks about the puppets and generally entertain the group. Some of the other children would imitate her and elaborate on her stories. Sarah never participated, always remained passive, but she would laugh at Lilly and listen very attentively to her.

"In the beginning, Sarah waited until the group dissolved or only one or two children remained with the puppets; then she would make her move.

"Initially, she would pick up a puppet and hold it without speaking. I, or one of the children, with a puppet in hand, would say something to her puppet. She just smiled or giggled, and often put the puppet down and moved back a few feet. But, by the end of the third session, she was saying a few words in response. Eventually, she began to repeat some of the monologues that the other children had expressed. Then she opened up and began to put her own emotions and character into the puppets.

"By the fifth session she was one of the first children to rush over to the puppets. She now would pick up a puppet and boldly and boisterously express either the emotions of a particular puppet or her own emotions. By this time the puppets were no longer restricted to one emotion. They had become a vehicle for any character or any emotion that Sarah wished to express. She expressed more complex behavior and was much more aware of her emotions.

"Now, Sarah would take a puppet and have it be the leader of the group. She interacted with the other children and initiated activities. This newfound leadership role was not met, however, without challenge. One of the boys in the group, Tom, ridiculed her. She had Alfred Angry tell how he was angry because his parents called him a baby for wetting the bed. Tom said, 'That was dumb,' and tried to grab the puppet out of Sarah's hand. Sarah laid the puppet down and ran to a corner and started crying. I went to her and asked her if she wouldn't like to come back and tell Tom how she felt. She agreed and we went back to the table. Tom was now in a dialogue using Alfred Angry and Oscar was using Arnie Afraid. I told Tom that Sarah had something to say to him. I suggested that she use a puppet. She did not say anything, just looked down. Then she picked up Alfred Angry and looked at the puppet, and just held the puppet in her hand. Finally, in a soft timid voice, she said, 'I am really angry at you.' Tom replied, 'So what?' She said, 'You are mean.' He answered, 'You're a sissy; all you ever do is cry.' Sarah's lips started to quiver and her voice became even less audible, and she said, 'No, I am not, you are. I can talk if I want to.' I asked her how she felt inside; she did not reply. I then asked her if she wanted to say anything more to Tom. She shook her head no. I asked Tom if he wanted to say anything more and he said, 'I'm sorry,' to Sarah. Sarah did not say anything. A few minutes later, smilingly, she picked up Rufus, the neutral dog puppet, and had him lick Tom's hand.

"Similar events had occurred before. Sarah usually ran to an adult and told them and then they dealt with the situation. Now Sarah was learning to confront situations herself and not expecting others to solve them for her. Before she was the victim, and she needed a 'cop' to take care of the 'villain.' Now Sarah was trying out her own ways of solving conflicts. She

expressed, with the puppets as the vehicle, optional behavior until she actually became the person she wanted to be. She was able to do this and yet not be afraid of taking a stand alone. The puppets enabled her to try out different ways of behaving without fear of being rejected. Sarah reached the point of taking active control and felt good about doing so. The third-person quality of the puppets enabled her to observe her own behavior at the same time that she was behaving.

"The teachers at the child-care center were very impressed with Sarah's growth. One of their comments about her improvement was 'Sarah was so shy and passive in the beginning; she was afraid to take part in any of the activities. Now Sarah is always involved and seems so much happier.'

"The process was a gradual one. Sarah was extremely apprehensive about being involved with the puppets in the beginning. She gradually became more involved with the puppets and learned how to overcome fearful situations. And I think the process helped Sarah have more control over her life."

Control is a major issue for children. Since adults generally have power on their side of the relationship, children learn to gain power indirectly through temper tantrums, withholding, or other means. Through PT they can at low risk assert power over their experience and gain skill at more straight assertive behavior. Obviously, in some setting or with some adults, children cannot be autonomous no matter how they learn to express themselves. The facilitator should be sensitive to such factors and avoid setting the child up for continuing self-defeating experiences.

Addiction Problems

Another group of people who struggle with many of the same power and dependency issues faced by children are those with addiction problems. Addiction to alcohol, drugs, or food provides an antidote to pain or stress for many in our culture. Frequently, these ways of dealing with stress prove to be debilitating. Often, by the time an individual decides his or her addiction is more trouble than it is worth, it is very difficult to give it up.

PT lays no claim to capability for solving such problems. However, it does provide a form for helping the substance-dependent person understand responsibility from a powerful point of view. Since the client rather than the facilitator directs the content for PT, this method has potency for the addict. A major dynamic in addiction is abdication of responsibility for

self. PT has potential for pushing the client to confront his or her self and accept responsibility for continuing addictive behavior patterns or changing. The process can provide a person with a conceptual behavioral framework for providing options to existing negative behavior. Good examples of this are *The Bottomless Pit*, the work of Robert D. Allen with an overweight person using the Playwright process, which immediately follows; and *The Slave*, that of Vicki McReynolds with a person who used the Spectator process to alleviate an alcohol-abuse problem.

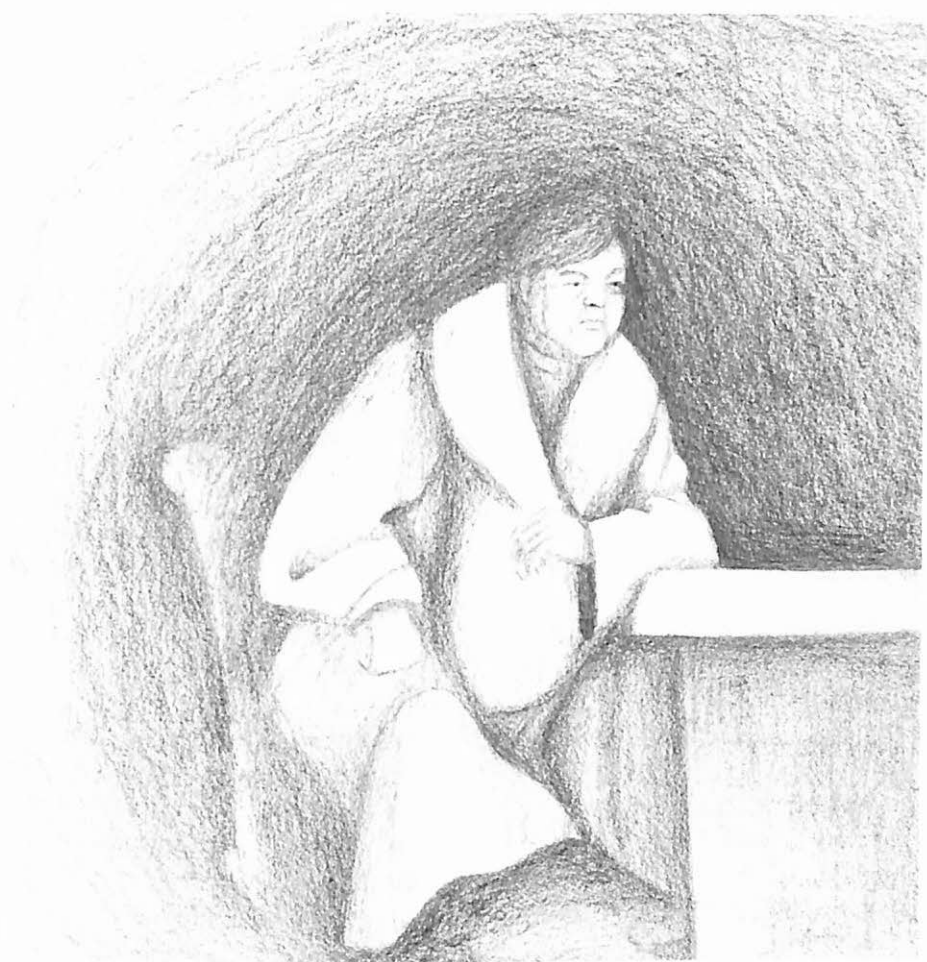
Two Case Histories: *The Bottomless Pit* and *The Slave*

The Bottomless Pit by Robert D. Allen

"George was referred to me by a counselor at a University in California. I had known his counselor, Jerry, for a little while and he had expressed great interest in the work I was doing with Psychotheatrics. When using Psychotheatrics as an adjunct process it is necessary to hear the client's case history from the counselor and then meet the client before deciding whether or not PT would be beneficial. The following case history is from my consulting interview with Jerry, and from my work with Jerry and his client George.

"George is a graduate student in the Counseling Department where he plans to receive his Master's degree and become a licensed marriage and family counselor. He is twenty-nine years old, married, and has no children. George stated that he has a very good relationship with his wife, and he feels that this is because of the honesty between them. George said that he and his wife are 'swingers,' and that they belong to a group that swaps mates for an evening or a weekend. George and his wife, Nancy, have been married for six years and they have been swingers for the last two years. While neither Jerry nor I met Nancy, George assured us that they both feel that swinging has helped their marriage, brought them closer together, and that they have been totally honest with each other. I started to ask George about this, but he stopped me. He told me that 'swinging' was not the reason he had come in for counseling, and that he absolutely did not want to discuss it. His marriage was fine.

"What concerned George was his weight. He was thirty-five pounds overweight and had not been able to reduce. He felt totally depressed about this, and could not accept the fact that he was a 'fat' person. George had been overweight all his life until he went on a crash diet when he was eighteen years old and lost fifty pounds. He stayed thin until he was twenty and then started to 'stuff' himself. Within a short while he had regained all the weight. At age twenty-four he again went on a crash diet and lost weight. From age twenty-four to twenty-eight George stayed slim, but then



gained weight again in a few short months when he was twenty-eight. George calls this 'my yo-yo cycle.' For the last year he has 'tried everything but cannot lose weight.' 'I thought if I really tried, because of the last two times, really tried, I would lose the weight. I really felt in control almost all this year till two months ago when I realized I couldn't lose it and that I was a food addict. That's when I came in for counseling with Jerry. I really hate myself for being fat. I feel so ugly.' George, before this last weight gain, saw himself as a very attractive and intelligent man with a good personality. To George, being 'fat' destroyed all three of those categories; he felt he was ugly, boring, and stupid. Actually, George was very intelligent, he had a very good social personality, and would have been attractive if not so overweight.

"I discovered that George was an only child, and that both his parents were obese. His mother and father had always told him, 'It's only baby fat, you'll lose it' and 'Go ahead and eat, it's good for you.' He would devour three or four helpings at a meal. George's parents had an extensive library of diet books: 'They must have every book ever printed on diets and being fat, but they are still fat.' George said that he does not read diet books and that 'all this diet stuff is a commercial rip-off.' Crash dieting was the only solution George saw for himself but he had not been able to 'click into it' this time.

"I asked him why he gained the weight back again. He said, 'I gain it back in a month or two. I'll feel depressed, then gorge myself, get on the scales and notice I've gained five pounds. This is the danger point I've set for myself when I know I should lose it. This is how I've stayed slim during those years. But this time I was thinking that it doesn't matter, I can lose it. So I eat more, but don't get on the scales every day, which is my usual habit. The next time I get on the scales I'm fifteen pounds overweight, and feel really depressed, but I still feel I am in control, so I eat more. The final result is that I have gained all this weight back. For the last ten months I've tried to lose it, thinking that if I really wanted to, I could get into the magic swing of it. I starve myself for a few days, then go out drinking and gorge myself. I always use the excuses that this isn't the right time now for me to click into the magic swing or it's the weekend or I'm traveling or it's a dinner party, always telling myself I will click into my magic swing tomorrow.'

"During this time, starving and gorging, losing and gaining, he stays the same weight. George will starve himself, lose a few pounds, and then gorge himself and gain them back. He always ends back where he started. One morning he woke up and realized he couldn't 'get into the magic swing' and declared himself a 'food addict.' At this point George started his sessions with Jerry. They had met three times before I was consulted and had discussed these past events. George has been trying to diet but so far has lost no weight.

"I decided that George could benefit from Playwright, so I agreed to work with him. I felt that a few sessions would be sufficient, and Jerry was to be present during these sessions. I wanted to concentrate on George's weight problem, since George had given that reason for seeking counseling. If Jerry and George wanted to work on other matters after the Playwright sessions were over, then that would be their decision; whether or not PT could be utilized for these other matters would be decided then. I thought that George would be an excellent candidate for the Playwright process because it would help him to focus on his behavior and to develop positive options to negative behavior. It would not be enough to make George aware of his 'problem,' as he already was aware. It was important to have him subjectively experience and objectively view himself by becoming a director. I agreed with George that diet plans do not change the behavior of overweight people, so they usually stayed overweight. No matter what the diet is, how nutritious it is, how delicious it is, these programs miss the point: behavior change. George needed to expand beyond awareness of his dilemma; he didn't need to react, he needed to direct. This is the very essence of PT.

("A P after the name stands for player representing that person; a name in parenthesis with a D after signifies the person who is directing; an F is for myself, the facilitator.)

"Jerry was going to represent George, only doing and saying what George told him to do or say. As the facilitator, I would help clarify matters, and make sure that Jerry would represent George according to George's directions. Players have a tendency to ad-lib, which must be controlled in the PT process or they will not represent their roles accurately. The facilitator can set up situations and direct (when needed) either the player representing the client or player(s) that are in the client's 'scene,' but the facilitator must 'own' his or her interpretation just as the client must 'own' whatever he or she directs. I will now turn to the Playwright session with George and Jerry.

F: George, let's review some things. You told me that you diet all day, starve yourself, then at night you stuff yourself. You said you end up at the refrigerator, open it, think if you stuff yourself tonight it's okay, because tomorrow you will really be good, except tomorrow never comes. Is that right, George?

GEORGE: Exactly.

F: Okay, let's take it from where you are sitting in your chair, in the living room watching TV. Jerry, you be George. Just say and do whatever he says.

JERRY: Doesn't seem too difficult to me.

F: It's not. George, you are sitting in the chair. What are you thinking?

GEORGE-P (GEORGE-D): I'm hungry; I want something to eat.

F: Okay, you walk over to the refrigerator, you open it, what's going through your mind now?

GEORGE-P (GEORGE-D): I've been really good today. I'm not going to blow it now. I'm so hungry; I worked so hard today.

F: You're getting ready to break the diet. What are you thinking?

GEORGE-P (GEORGE-D): You are going to blow it again. You've tried so hard, you've got this far, and you're just going to screw it up.

F: What makes you break the diet? What's going on in your head?

GEORGE-P (GEORGE-D): I'm not going to make it, so I might as well eat.

F: The refrigerator door is open. Tell yourself what to say.

GEORGE-P (GEORGE-D): Well, I could have some celery. No. Oh! There's a plate of spaghetti. I'll eat it.

F: You are eating it. What are you thinking?

GEORGE-P (GEORGE-D): I haven't eaten anything all day. This little bit isn't going to kill me.

F: You have eaten it. Now, what do you do?

GEORGE-P (GEORGE-D): Well, you have done it. There is no sense trying now; I might as well eat something else. I'll have some cookies and a glass of milk.

F: What do you do now?

GEORGE-P (GEORGE-D): Sit down, watch TV, and eat.

F: Go on.

GEORGE-P (GEORGE-D): I go in and get some popcorn.

F: Go on.

GEORGE-P (GEORGE-D): I'll have another glass of milk and sit down and eat the popcorn.

F: You've just eaten all that stuff. How do you feel about yourself now?

GEORGE-P (GEORGE-D): I feel really lousy. I feel like a failure. I can't succeed at anything.

F: Feel anything else?

GEORGE-P (GEORGE-D): Sick.

F: What kind of person do you think you are?

GEORGE-P (GEORGE-D): Lazy. A failure. I can't make up my mind and follow through with it.

F: What do you think about tomorrow? Are you going to go back on the diet, or what?

GEORGE-P (GEORGE-D): Tomorrow I'll get up and try again. By this time tomorrow night I will have done the same thing again.

F: All right, we'll stop it right there. Now you are up at the refrigerator, you've thought about breaking your diet, you open the refrigerator door (George-P is doing all this), you get out the plate of spaghetti, but you're going to resist, so you put it back. You go sit down in the chair. You resisted. You made it all day. What do you think of yourself?

GEORGE-P (GEORGE-D): It won't last.

F: Remember, this is a fantasy. I'll own it, but just see how you would feel if you did resist. It's your content.

GEORGE-P (GEORGE-D): Okay, I'll eat some carrots, and make it last a little longer.

F: But that is all you eat. This is a fantasy: What would happen if you did resist? You eat the carrots. You go back and sit down. What do you think about yourself?

GEORGE-P (GEORGE-D): This is a fantasy, right?

F: Correct.

GEORGE-P (GEORGE-D): I'm just putting off the inevitable. I'll just fix some eggs. It will be really filling but nonfattening.

F: All right, let's say you ate the eggs. You come back in and sit down. You're going to bed in a few minutes, you've really resisted; you really did it. What do you think about yourself?

GEORGE-P (GEORGE-D): I feel great. When I get up in the morning I better have lost some weight.

F: Why?

GEORGE-P (GEORGE-D): I've been really good. I'd better get some kind of reward for it.

F: What else?

GEORGE-P (GEORGE-D): I've been really strong today.

F: Anything else you think about yourself?

GEORGE-P (GEORGE-D): I'd better go to bed before I blow it.

"After this session I did not work with George for a month. I knew now that he was lying about those times in his life when he had crash-dieted and lost so much weight. The fantasy scene told me that George had never been slim. It also told me that he really could not imagine resisting. The important element here is that the client directed the scene himself. He did not act in it (so he was able to observe it), he didn't just verbalize his situation and he didn't make judgments about it. He directed it. In this way George experienced and observed his own behavior.

"I received tremendous information from this session and decided that I did not want to work with George. I told him that he was wasting his time here, and that I could not do anything: 'If you can't even imagine a positive fantasy, then I don't see where we have to work from. It's your responsibility. I can't lose the weight for you. You have to do it, and yet you can't even imagine it. I can be of no help to you.' George was very angry but he smiled and said good-bye. I talked to Jerry afterward and he agreed with me.

"A few months later George was back. He said the fantasy really 'blew him out': It had shown him that it was true that he couldn't imagine really being successful at losing weight. George said he understood that it was his responsibility to lose the weight, not mine. He also agreed not to lie any more. I accepted this contract with George. In the next four months I had six sessions with George and Jerry. George lost forty-five pounds, which was all the weight he wanted to lose, and the first time in his life he had been able to do it. I don't know how long this will last with George, but it is an important start. Jerry tells me George is still thin."

Vicki McReynolds' report follows:

The Slave by Vicki McReynolds

"Sandra is a fifty-four-year-old widow with three married children and a teen-age daughter at home. She maintains close contact with her elderly mother who lives nearby.

"Sandra began drinking regularly several years ago to relieve periods of nervousness and sleeplessness. Her dependence on alcohol gradually advanced and her family became concerned. Sandra had withdrawn from many of her usual activities and had become sullen and apathetic. Finally she decided that she 'would not hurt her family any longer with her

drinking' and checked into a medical detoxification facility. Sandra was referred from there to an alcoholism program where Psychotheatrics was being employed as an optional treatment modality. There she became a member of an eight-person Spectator group conducted by a Psychotheatrics facilitator (myself) and a staff counselor of the agency.

"During the initial interview, Sandra described herself as an attractive, even-tempered person who likes to do things for others. She said that she admires people who can say what they think and wished she could 'speak up' more often. She disliked her drinking and the way it affected herself and her family. Sandra expressed a need to get along with other people and to avoid conflict. For example, she said that she had never had a fight with anyone because she always 'backs down to keep things on an even keel.' The years she spent raising her children were the best in her life; the worst time for her was when she underwent surgery for cancer, an event which for a time adversely affected her mental, physical, and sexual functioning. Sandra said that she was happy being Sandra and would not want to be someone else, but she would like to 'be healthy and feel good again, go places and do things, and be a lot of fun.' She felt that the most important thing to her now was keeping her family together and keeping them happy. The Spectator process was explained to Sandra, and she agreed to participate for eight two-hour weekly sessions.

"During the first two Spectator meetings, Sandra was shy and reluctant to speak about herself or express her feelings about other participants. She said that she felt she had nothing to contribute and that her opinions were of no importance. Sandra was encouraged to participate but allowed to remain a 'spectator' while other clients worked on situations in their lives. She discovered that her occasional comments were welcome and appreciated and that others in the group had areas of difficulty similar to her own. Sandra overcame her shyness gradually, and at the third meeting she wanted to talk a little about herself: She said that she often felt that people, through carelessness, hurt her feelings and took her for granted. Sandra was not ready, at this point, to think about this more and see if she could pinpoint recurring situations in which her feelings were hurt or she felt 'used.'

"Over the next five weeks, Sandra directed several situations from her life. They typically involved interactions between Sandra and her mother, or Sandra and her daughter in which Sandra was left with hurt, angry, or resentful feelings. A situation involving a telephone conversation between Sandra and her mother was particularly helpful and provided Sandra with behavioral options that she was able to use successfully with her mother and later with others. The process was as follows:

"Sandra described the situation the way it actually happened: She called her mother early in the morning to say that she was feeling tired and



would not come over until late in the day. Sandra's mother responded negatively, and Sandra, giving in, said that she will be over soon.

"Two volunteers from the Spectator group were chosen to represent Sandra and her mother. Sandra told each of them exactly what to say and I encouraged her to remember any relevant dialogue. The players were prevented from inserting their own interpretations by continually checking with Sandra to see if the interaction was being accurately portrayed.

"The dialogue was as follows (a P after the name stands for the player representing that person):

SANDRA (P): (over the telephone, cheerfully): Hello, Mom. How are you doing this morning?

MOTHER (P): (sigh) Well, okay, I guess . . . I was just going to call to find out when you'd be over.

SANDRA (P): I'm feeling really tired this morning so I thought I'd come over late this afternoon instead of this morning. Okay?

MOTHER (P): (suspiciously) Are you all right, Sandra?

SANDRA (P): Yes, Mom, I'm fine; just a little tired.

MOTHER (P): I was counting on going for a drive with you this morning. Are you sure you're all right?

SANDRA (P): Yes, Mother. I'm fine. (pause) If you'd really like for me to come over this morning, I can.

MOTHER (P): I'd appreciate that, Sandra.

SANDRA (P): Okay, I'll be over in a little while. 'Bye.

MOTHER (P): Good-bye, dear.

"Sandra was asked how she felt about the scene and she said that she always backs down just that way. How does she feel after such a conversation? 'I resent my mother's lack of trust in my not drinking. She doesn't believe that I'm really staying sober these days.' Anything else? 'I felt manipulated, and that makes me angry, although I'd never show it. I'm just not able to get angry with anyone or even complain.' How would she like to respond? 'Well, I'd like to stand my ground, but I've never been able to.' Would she like to see how that might be possible? 'Sure, okay.' I explained that I would make suggestions for what to say, but that Sandra would be giving dialogue to the players according to how they would actually speak.

SANDRA (P): (cheerfully): Hello, Mom. How are you doing this morning?

MOTHER (P): (sigh): Well, okay, I guess. I was just going to call to find out when you'd be over.

SANDRA: Uh. . . .

FACILITATOR: (firmly, friendly): This afternoon.

SANDRA (P): I won't be over until this afternoon. I'm feeling tired this morning.

MOTHER (P): (suspiciously): Are you all right, Sandra?

FACILITATOR: You sound as if you're worried that I might be drinking again. . . .

SANDRA (P): I know that you're worried about my drinking, Mom, but I'm completely sober. I'm just tired.

MOTHER (P): I was counting on going for a drive this morning . . . Are you sure you're all right?

SANDRA (P): I'm fine.

FACILITATOR: I'll come by this afternoon.

SANDRA (P): I'll come by this afternoon, and we'll go for a drive then.

MOTHER (P): (dubiously) Okay, Sandra. Good-bye.

SANDRA (P): Good-bye, Mom.

"Sandra was asked how she felt about this presentation. 'It made me nervous to mention my drinking. We never talk about it, but I think we should. I'd really like to be that firm with my mother, but she might get upset. I feel like it's my job to keep things running smoothly.' Is she afraid of how her mother might react if she expressed her true feelings? 'Yeah!' How did it feel to watch 'herself' stand up to her mother? 'Scary. But good. I wish I could really be that way.'

"Because Sandra was unsure about how to deal with her mother's possible reactions to assertiveness, options were practiced involving different ways that her mother might respond. I directed the person playing her mother and Sandra directed the person playing herself. She was able to tell 'herself' just what to say to a hurt mother, an angry mother, a dependent mother, and an accepting mother.

"The Spectator group then discussed what had happened and some of the other people thought of similar situations in which they felt manipulated. Sandra left that day feeling somewhat more confident and had decided to have a talk with her mother.

"At the next meeting, Sandra happily reported that she had told her mother about her resentful feelings and had been able to talk with her

about drinking. How did it feel for her to do that? 'I was nervous, but I already knew what her worst reaction might be, so I wasn't afraid.' How did her mother react? 'She was offended and a little defensive, but she accepted what I had to say. Then we dropped the subject.' How does she feel about this situation now? 'I feel really good. It was easier than I thought. I think I may have hurt her feelings, but we're getting along better. At least I feel better.'

"At the end of the eight-week period, Sandra was interviewed by her staff counselor and myself to provide her with any necessary closure and to obtain her reactions to the Psychotheatrics process. She said that she was able, for the first time, to express her 'ugly' feelings to her family and as a result felt much better about herself and her ability to control her own life. 'It really helped me to *see* just how I was behaving and letting myself be used. I never would have had the courage to be different without some practice first.' Sandra still had some difficulty expressing anger: 'It comes out as hurt, but I'm getting better.' Much to her surprise and delight, her family has accepted the change in her: 'They're not quite sure how to take me any more; they don't understand what's come over me. But they like it! I wish I had been able to be this way with my husband. We never had a fight because I always backed down. I don't think he ever really knew me.'

"Any casual observer would notice the change in Sandra. She is more animated, more talkative, able to accept compliments, and is excited about making future plans for herself. A few weeks after the close of the Spec-tator group, we learned that Sandra had embarked on a long vacation with her youngest daughter. Sandra, we knew, had wanted to take this trip for years, but had always let her mother talk her out of going at the last minute. The staff counselor and I agreed that the Psychotheatrics experience had been highly meaningful to Sandra and had produced positive and enduring changes in her behavior."

In an Organizational Setting

Issues of personal potential and effectiveness exist in many places that each of us occupy each day. PT is a process that can be used to shed some light on what happens in work or play groups in a way that can lead to options for new vitality and productivity.

Many people work in jobs that require some degree of getting along in an interdependent unit or organization. Many other people belong to groups or organizations focused around shared values or goals. Although there are structural guidelines by which an organization may conduct its business (Robert's *Rules of Order*, by-laws, etc.), most groups ebb and flow on a

more subtle and dynamic level. An organization's form may be hierarchical, and one's power is determined by where one fits in the pecking order. Another is ostensibly democratic with each person nominally having equal power. Since many people do not have skill in using their personal power for individual, let alone group assertion, people who are skilled tend to accumulate power and they are frequently seen as abusing this power by their less skilled peers. Resentments tend to build and overt dissension emerges, seemingly focused on group content issues. For groups who find their effectiveness hampered by such dynamics, PT has something to offer, for example:

(1) The awareness model of PT may be helpful to an individual locked into either side of a power struggle.

(2) If group members have the potential to speak openly with each other, Spectator PT, either with or without a facilitator, may help them "hear" each other better.

(3) If group members are willing to make the personal investment, Environmental PT can exert a major impact. This would require each person individually outlining his or her ideal obtainable role in the group. Then as the group participated in the action phase, members could experientially determine options for effective behavior.

Especially with the Environmental, but in any event when a group of people who are a "captive audience" begin to experiment with interpersonal balance, it is essential to provide for the psychological safety of all the participants. That is, people have the right to say when they have had enough or to withdraw from participation; and a therapist or other person not participating in the process should be available as a safety valve.

In Career Exploration

Career exploration is another personal development area that can be enhanced through PT experimentation. Frequently, individuals base career planning on fantasies rather than on experience or other more concrete data. Using the PT Playwright form, with or without a facilitator, an individual can direct his or her "self" through experiences in various jobs or life-styles based on data from people in those jobs or other sources deemed reliable. Spectator groups can be useful in many ways. In Chapter 10 Band-Aids and Laughing Gas provided an example of a group working to reduce job-search anxiety. Career ideas can be explored and "experienced" in a Spectator group and very quickly arm group members with a great deal of cognitive and effective data. Applications for PT seem to be limited only by the imagination and needs of those who wish to use it.

The Value of Fantasy

Whether in a clinical, educational, theatrical, or awareness setting, fantasy is perfect for PT. To have a person explore his or her dreams, fantasies, even cultural archetypes is a tool for discovery, renewal, and creation. Everyone possesses such faculties and pioneers like Carl Jung have paved our way to our understanding of them, but why think or discuss these resources when they can be actively pursued by a process like PT?

Spectator PT is presently being used by several therapists to hold a regular, drop-in "Fantasy Night." If only positive fantasies are presented, it is not necessary to uphold the usual safeguards of knowing the client. This has tremendous benefit since many people who would not be involved in an ongoing group would be able to come to Fantasy Night to explore and discover themselves. However, an ongoing group in the fantasy area should not be overlooked since it would be a powerful force for those involved.

Conclusion

As with any taxonomy, chopping PT into models and elements is arbitrary. After understanding and experiencing an array of application possibilities, synthesis is important. Familiarity with the PT process allows for conceptualizing its application in different settings, degrees of involvement, and for varied goals. A self-directing person can gain a lot of understanding by using the Awareness Playwright model without players. This would be totally inappropriate for a person with limited "reality" contact. However, a facilitated Playwright or Spectator experience could be profound for that person. The therapy model differs from the educational model in that the therapy model assumes emotional investment of the individual and appropriate safeguards are taken. The educational model is presumed, but not limited, to focus on external content material. The theatrical model provides form for the development of artistic expression.

APPENDIXES

Appendix A*

by Paula Burnette

This study was designed to test the effectiveness of Psychotheatrics in bringing about a positive change in the effective behaviors of alcohol and drug abusers, day treatment clients, and children.

The research was conducted in ten mental health agencies in northern California, and a university child-care center. The agencies provided working space and clients for the studies. Subject participation was voluntary.

Three types of Psychotheatrics techniques were used: Spectator, Playwright, and Environmental. It was possible to obtain comparison groups of traditional therapy and no-treatment for the Spectator Psychotheatrics group.

The subjects in the study were rated on seven effective behavioral variables both before and after treatment. A score was obtained for each subject on each of the variables on a one-to-five scale ranging from "very high" to "very low." In the Psychotheatrics conditions, the Psychotheatrics facilitator, the client, and the client's regular therapist together discussed and rated the subject on each variable. In the normal-treatment conditions, only the client and the client's regular counselor or therapist discussed and determined the scores. In the no-treatment conditions, ratings on the seven variables were based entirely on the self-reports of the subjects. This design was necessary because of the ethical problems involved. A person coming into a mental-health clinic cannot be refused treatment so that they can become a part of a no-treatment group in an experimental study.

The way in which the no-treatment subjects were selected can be argued to be as close to the actual population in the clinic as one could get. In all conditions the subjects were asked if they had problems with alcohol, drugs, or mental health, depending on the group to which they were to be

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assigned. With the alcohol and mental-health groups, people were asked because they were identified (by administrative records, acquaintances, colleagues, etc.) as having the problem. In the drug-abuse group, people were asked randomly if they had a problem with drugs. People who said no were left out of the study, people who said yes and were willing to be interviewed were kept as subjects. The similarity to these subjects and subjects who would come into a clinic is that they both are admitting to the problem. This is as close to tapping the same population that the study could come without violating any ethical code. The no-treatment group for children was selected at random from the children of university students. The children were attending the university child-care center.

It should be noted here that this procedure actually has a built-in bias against the Psychotheatrics technique. To obtain a subject score in the Psychotheatrics conditions, three raters were involved: the subject, the Psychotheatrics facilitator, and a therapist from the mental-health clinic who was administering traditional therapy. The bias was not countered by including a Psychotheatrics facilitator in the rating of the control (traditional) therapy group. Even though each rater can be assumed to have tried to be as objective as possible, the bias nevertheless is present.

By using this type of design, however, it was possible to get both a change in behavior and a comparison of therapies. This is much more rigorous than just a two-condition design. If the subjects were improving because of receiving treatment, then we would expect to find no differences between the traditional and Psychotheatrics groups. If, however, subjects were improving as a result of a particular type of treatment, then we would expect the group receiving the superior treatment to show more change after treatment. Thus, this study enabled us to look at the effect of treatment and a comparison between treatments.

For the adult subjects in all treatment groups, the seven variables were labeled and defined as follows: (1) Self-worth was defined as the degree of self-esteem and the quality of self-concept as perceived and enacted by the subject. (2) The nature of human beings was defined as the subject's view of human nature on a positive-negative dimension. (3) Acceptance of aggression was defined as appropriate aggression or anger as opposed to inappropriately felt and/or expressed anger and aggression. (4) Personal relations was defined as the predominately positive or negative quality of the subject's relationships with others. (5) Achievement was defined as the subject's ability to set personal goals and meet them. (6) Nonabasement was defined as nonguilt or lack of remorse about past situations. (7) Nonresentment was defined as the degree of resentful feelings and behavior within the subject.

For children, the variables were defined somewhat differently: Self-worth described the relative happiness and liveliness of subjects as opposed to sadness, depression, and withdrawal. Nature of human beings described

subjects on a continuum of generous to selfish behavior. Acceptance of aggression, personal relations, and nonabasement were defined as for adults. Achievement was defined as adventurous exploration versus fear-some behavior. Nonresentment described loving behavior as opposed to sullen, resentful behavior.

Spectator Psychotheatrics was used with client groups of alcohol abusers, drug abusers, persons receiving day treatment, and groups of children at a university child-care center.

There was a comparison group for each type of client group that was made up of subjects receiving the normal therapies used in each agency for their particular type of problem; this was labeled the control therapy condition. There was also a no-treatment condition for each type of client group, which was made up of subjects not receiving therapy from the mental-health facility but who readily admitted to having the problem of the client group.

Playwright Psychotheatrics was used adjunctively for awareness with seventeen clients without a clinical profile in ongoing individual therapy. Before and after an eight-week process period, scores were determined on the seven effective behavior variables through discussion and rating by the subjects, Psychotheatrics facilitators, and therapists involved.

Fourteen subjects were involved for eight weeks in Environmental Psychotheatrics for awareness. Before and after the process, subjects and Psychotheatrics facilitators together discussed and rated the subjects on the seven effective behavior variables.

Scores for each population were looked at in terms of each of the behavioral variables. The way in which the results will be presented will be standard for each variable. First, the results will be presented from across the conditions. This will be answering the question: Were there any significant differences on this variable independent of treatment conditions? Next, the interaction between the pre-test, post-test, and treatment conditions will be given. This will be answering the question: Are the differences in the pre-test and post-test scores the result of a treatment condition? These questions will yield a yes or no answer. To shed a little more light on what might be going on, the average overall increases or decreases in pre-test/post-test scores for each treatment condition will then be reported. The Playwright and Environmental groups are included for information only. They were not part of the analysis of variance done on Spectator Psychotheatrics, traditional therapy, and the no-treatment conditions.

Self-Worth. Self-worth scores changed significantly in the positive direction for both alcohol abusers and day-treatment clients. The interaction between pre-test, post-test and treatment condition was significant in the drug-abuse, day-treatment, and child-care groups. Post-test scores for Spectator Psychotheatrics increased an average of 1.3 points, for the

control-therapy condition the average increase was .5 points, and for the no-treatment condition there was an average decrease of -0.3 points (see Table 5).

For Playwright and Environmental Psychotheatrics there was an increase of 1.7 and 1.3 points respectively on their independently collected pre- to post-test scores (see Table 5).

The Nature of Human Beings. Only the day-treatment group showed a significant difference between pre-test and post-test scores on this variable. The interaction between pre-test, post-test, and treatment condition for the day-treatment group was also significant for this variable.

Over all groups, the Spectator Psychotheatrics condition showed an average increase of .8 points on this variable, the control-therapy condition showed an average increase of .4 points, and the no-treatment condition showed an average decrease of $-.2$ points on this variable.

For Playwright and Environmental Psychotheatrics there was an average increase of 1.6 and 1.0 points respectively on their independent pre- to post-test scores. Table 5 contains all of these figures for this variable.

Acceptance of Aggression. Both the drug-abuse and day-treatment groups showed a significant improvement after treatment across conditions. The interaction of the pre-test/post-test score and the treatment group was significant in the alcohol-abuse, drug-abuse, and the day-treatment groups.

Over all groups the Spectator Psychotheatrics condition showed an average increase of .9 points, the control group showed an average increase of .7 points, and the no-treatment group showed an overall decrease of $-.2$ points (see Table 5).

The Playwright and Environmental Psychotheatrics groups showed an increase of 1.4 points and 1.2 points respectively on their independent pre- to post-test scores.

Personal Relations. On the personal relations variable the alcohol-abuse, drug-abuse, and day-treatment groups all showed a significant improvement after treatment. The interaction between pre-test, post-test scores, and treatment condition was significant in all three of these categories.

The Spectator Psychotheatrics condition showed an average overall increase of .9 points, the control therapy condition showed an average overall increase of .6 points, and the no-treatment condition showed an average decrease of -0.3 points on this variable (see Table 5).

For Playwright and Environmental Psychotheatrics there was an average overall increase of 1.5 points and 1.6 points respectively in their independent pre- to post-test scores.

Achievement. Alcohol-abuse and day-treatment groups showed significant improvement on the achievement factor after treatment. The inter-

action between the pre-test/ post-test score and the treatment condition was significant for both groups and the drug-abuse group.

The Spectator Psychotheatrics condition showed an average overall increase of 1.1 points, the control therapy condition showed an average overall increase of .2 points, and the no-treatment condition showed an average overall decrease of -.3 points, as shown in Table 5.

The Playwright and Environmental Psychotheatrics groups showed an increase of 2.1 points and 1.3 points respectively on their independent pre-post test scores.

Nonabusement. Both alcohol-abuse and day-treatment groups showed a significant difference across conditions after treatment. The interaction between pre-test/ post-test scores and treatment conditions was significant in both of these groups and the drug-abuse group.

As Table 5 shows, the Spectator Psychotheatrics condition showed an average overall increase of .8 points, the control therapy condition showed an average overall increase of .3 points, and the no-treatment condition showed an average decrease of -.3 points.

The Playwright and Environmental Psychotheatrics groups showed an average increase of 1.5 and 1.0 points respectively on their independent pre-post-test scores.

Nonresentment. Both alcohol-abuse and the day-treatment groups showed significant improvement across conditions after treatment. The interaction between pre-test/ post-test scores and treatment condition was significant for both of these groups.

The Spectator Psychotheatrics condition showed an average overall increase of .8 points, the control condition showed an overall average increase of .2 points, and the no-treatment condition showed an average overall decrease of -.3 points.

The Playwright and Environmental Psychotheatrics groups showed an average overall increase of 1.6 points and .9 points respectively on their independent pre-test/ post-test scores.

"Effective Behavior." Through factor analysis it was found that all seven variables comprised one common factor that was labeled effective behavior. It was then possible to look at each subject's total change in effective behaviors by computing a factor score. When all the variable scores for each subject were combined into one factor score, a comparison was then done between treatment conditions.

As can be seen in Table 6, alcohol abusers showed a positive significant difference in effective behaviors if they were in the Spectator Psychotheatrics or control condition. They showed a negative significant difference if they were in the no-treatment condition. Alcohol abusers did not obtain a significant difference between the Spectator Psychotheatrics and control conditions. There was, however, almost a two-to-one ratio between

these groups. Table 6 shows the Psychotheatrics condition improved an average of 1.1 points and the control condition improved an average of .6 points. Alcohol abusers who did not receive treatment actually showed a drop in the effective behavior score during the study period.

Drug abusers showed a significant positive change between pre-test and post-test for both Spectator Psychotheatrics and the control-treatment groups. There was no significant change in the no-treatment group between pre-test and post-test. In addition to a positive change from pre- to post-test for both treatment groups, the Psychotheatrics group showed a significantly greater positive change than the control group. The control group also showed a significantly greater change than the no-treatment group. What this means is that for drug abusers, Psychotheatrics produced more of a positive change than did the traditional therapy, and the traditional therapy produced a greater positive change than did the no-treatment group. In order of effect then, receiving traditional therapy is significantly better than receiving no treatment at all, and receiving Psychotheatrics therapy is significantly better than receiving traditional therapy.

The day-treatment group obtained the same results as did the drug-abuse group: Both treatment groups produced a positive change and the no-treatment group did not change significantly in either direction (see Table 6). For day-treatment clients, Psychotheatrics produced more of a positive change than did traditional therapy, and the traditional therapy produced a greater positive change than did the no-treatment group. Again, the results show that receiving traditional therapy is significantly better than receiving no treatment at all, and receiving Psychotheatrics therapy is significantly better than receiving traditional therapy.

With the child-care group only Spectator Psychotheatrics produced a significant positive change from pre-test to post-test (see Table 6). There was no significant behavior change for children receiving traditional treatment or for children receiving no treatment at all.

Although there were no comparisons done on Playwright and Environmental Psychotheatrics, both of these treatments showed significant positive differences between pre-test and post-test scores when the scores were combined into one factor.

The data presented in this study overwhelmingly support the hypothesis that subjects participating in Psychotheatrics treatment would improve in effective behavior as measured by the seven variables in the study. For all Psychotheatrics treatment conditions, post-test scores showed a high increase in effective behavior for Psychotheatrics participants.

Because it was possible to obtain scores in two comparison conditions for alcohol-abuse, drug-abuse, day-treatment, and child-care clients, further valuable comparisons were made for Spectator Psychotheatrics. Although traditional-treatment post-tests (except in the child-care group)

showed significant positive changes in effective behavior, these changes were significantly lower than positive changes in the Psychotheatrics conditions. Comparisons with the no-treatment condition for each population were significant in favor of both Psychotheatrics and traditional-therapy conditions. These comparisons give strong support to the hypothesis that subjects participating in Spectator Psychotheatrics would show a greater increase in effective behavior than subjects in either control group.

These results were obtained despite the fact that to obtain a positive change in behavior in the Psychotheatrics conditions three raters had to be involved. In the control-treatment conditions only the therapist and the subject scored the increase or decrease in effective behavior. The Psychotheatrics condition, however, included not only the Psychotheatrics facilitator and the subject but also a therapist from the clinic who was administering traditional therapy.

For the alcohol-abuse group there is also a time factor involved. The control-treatment condition was twenty-seven weeks and the Psychotheatrics treatment was 7.2 weeks. Although there was no significant difference between these two groups on the pre-post-test behavior change, the same results were achieved by Psychotheatrics therapy in a twenty-week shorter time span.

Further research could determine if the time discrepancy in the alcohol-abuse group was due to Psychotheatrics being more effective, or if there is a plateau where improvement in behavior levels off and the traditional-therapy group could have been shown to be at the same level of improvement earlier in the study. Further research could also be done to

TABLE 5
Improvement of Score From Pre- to Post-test by Variable for All Treatments

	SPECTATOR PSYCHOTHEATRICALS	TRADITIONAL THERAPY	NO TREATMENT	PLAYWRIGHT PSYCHOTHEATRICALS	ENVIRONMENTAL PSYCHOTHEATRICALS
Self-worth	+1.3	+5	-.3	+1.7	+1.3
Nature of human beings	+ .8	+4	-.2	+1.6	+1.0
Acceptance of aggression	+ .9	+7	-.2	+1.4	+1.2
Personal relations	+ .9	+6	-.3	+1.5	+1.6
Achievement	+1.1	+2	-.3	+2.1	+1.3
Non- abatement	+ .8	+3	-.3	+1.5	+1.0
Non- resentment	+ .8	+2	-.3	+1.6	+ .9

TABLE 6
 "EFFECTIVE BEHAVIOR"
 Improvement of Score From Pre- to Post-test by Group

	SPECTATOR PSYCHOTHEATRICS	TRADITIONAL THERAPY	NO TREATMENT
Alcohol abusers	+1.1*	+.6*	-.4*
Drug abusers	+ .7* Δ	+.3*	-.3
Day treatment	+1.5* Δ	+.9*	-.4
Child care	+ .4*	-.1	-.1

* = A significant difference between pre- and post-test scores.

Δ = A significantly more positive difference than the traditional-therapy condition.

compare both Playwright and Environmental Psychotheatrics to traditional therapies.

In general, the results of this study can be said to show that Psychotheatric therapy was beneficial to clients, and more beneficial than other treatments for the subjects in this study.

Appendix B . Sweet Myra

by Robert D. Allen

*Sweet Myra
never made a sound
she wanted to fly
but never got off the ground.*

Introduction

Scene I, "The Crazies," is about labeling people, which is a commonplace practice in the field of psychology. The audience is allowed to experience these labels for themselves. Scene II, "The Graduate Committee," is about a real situation: Many graduate programs still preserve the confidentiality of those who sit on the admissions committee. Students are often rejected for admission to graduate school by an anonymous panel and rarely receive any explanation or advice on areas to correct or improve. Scene III, "The APA Meeting," is also firmly based on fact. At several of the American Psychological Association meetings, debates between members of different schools of thought have gone beyond words into fistfights (as the news media has happily reported). I do not mean to say that this is standard behavior at professional meetings. Usually, the war is more subtle. Scene IV, "The Perverted Therapist," is also based on truth. I do not mean to imply that most therapists are perverted, but that there are some who are, and that such people are not only an embarrassment to their profession but also are damaging to people who come to them for consultation. Scene V, "The Freudian," needs no explanation. Only recently has the position of Freud on women been challenged, and there are still many in the field who consider his views to be gospel. The meaning of Scene VI, "The Encounter Group," is also obvious. The scene is exaggerated, but typical of many encounter groups.

Scene I. The Crazies

CHARACTERS:

Nurse (male)

Nymphomaniac (female)

Masochist

Paranoid

Depressive

Schizophrenic

(All is dark. The curtain opens. Lights.)

NURSE *(Enters with pruning shears. As he talks, he snaps them at the audience):* Have you seen the crazies? They escaped from Bellevue. I'm the night nurse and these are the only ones that have gotten away. ON MY SHIFT! If you see them, oh God, if I see them, I'll get them, I'll make them stop! The crazies, they're dangerous! You should have seen what they did to this one family. Terrible things. A good Christian family; it could happen to you. If you see those crazies around here you call me at Bellevue! Ha! Ha! *(Exits.)*

(Darkness. Spotlight on stage with a strobe light. One by one people come on stage, making small sounds and grotesque gestures. Lights. They scream and run into the audience. Each person represents a character disorder: nymphomaniac, masochist, paranoid, depressive, and schizophrenic. They interact with the audience. For example, the person playing the masochist has a belt and asks people to beat him.)

NURSE *(Enters, again with pruning shears, rounds up the crazies and kicks them off stage):* If you see any more of these crazies around you just call me, huh? I know what to do with them, ha! ha! ha! ha! *(Exits. Curtain closes. Darkness.)*

Scene II: The Graduate Committee

CHARACTERS:

Student assistant

Student

Harold

Professor Gregory

Professor Anderson

Professor Mahler

(On one side of the stage is a table; around it the three professors sit. On the other side of the stage is a desk with a chair and another chair by it, the student assistant is sitting in desk-chair. Lights. Curtain opens.)

STUDENT ASSISTANT (SA) (*Fondling a rubber frog*): Ratsy, you're so cute. I've taken care of you all through my psych classes. You've always been such a good rat. (*Examines the rat.*) Ratsy, you've got hemorrhoids! (*Knock at the door. SA puts Ratsy in the desk drawer.*) Come in.

STUDENT (S): Hi, is this where the graduate committee is meeting?

SA: You've got it.

S: Well, is it all right if I go in and see them? (*Walks to the invisible door.*)

SA: No way! How long have you been here?

S: Four years at the university.

SA: Four years, huh? You should know; nobody sees the graduate committee.

S: I'm going to go in there and see them. I didn't get accepted last semester to the graduate program and my whole career is at stake. I have to go in and talk to them.

SA: See that? (*Brings out the key.*)

S: Yeah.

SA: That is the key to the door. I can only use it in a case of emergency.

S: This is an emergency!

SA: They always hide, even when they come out to pee. They tell me to turn my head, and I turn my head. No one SEES the graduate committee.

S: I have to!

SA: No one, NO ONE!

S: I have to!!!

SA: Look, if you're lucky they might have to take a pee. Why don't you sit down and wait for five minutes or so?

S: I'm going to go in there.

SA: Wait! Wait! Look, I've been around here, too, for a couple of years, and I can't just let you do that. If I gave you the key, do you know what they would do to me?

S: What if I take it?

SA: I'm afraid that is not going to happen. Just wait for five minutes. If they don't come out, we'll talk about it.

S: Well. . . .

SA: Five minutes, that's all, five minutes, and then we will discuss it.

s: All right, I'll wait for five minutes. But if they don't come out, I'm GOING IN!

SA: Whatever.

(Student sits down, they both freeze. Now the three professors start.)

PROFESSOR GREGORY (PROF. G): Dr. Mahler and Dr. Anderson, as you probably know, we have 156 candidates and only 23 positions for the graduate program. May I refer you to Sue Snodgras, candidate number 49? As you will notice she has a very low GRE. I can't overstate this strongly enough, LOW GRE! I feel that anyone who has a low Graduate Record Examination score should not be admitted. Not only her, but anyone. I would like your opinions on this subject.

PROFESSOR ANDERSON (PROF. A): Grade point average is obviously another significant factor to be considered here. It is true that she does have an interest in her chosen field of study. However, her GPA leaves something to be desired. What we must look for is a well-rounded student.

PROFESSOR MAHLER (PROF. M): I beg to differ with that. Now, I have here her letters of recommendation. She is a dedicated student. She has never missed a lab session, NEVER! She feeds the rats, and that means a lot if you're going to be a psychologist. If you can't feed the rats you might as well forget it.

PROF. G: I understand your point on this, but I have already explained to you, AND I HATE EXPLAINING THINGS OVER AND OVER AGAIN TO PEOPLE WHO CAN'T UNDERSTAND ME . . . the GRE is what is important in this matter! *(Slams fist on table.)*

PROF. A *(Slams fist on table):* GPA!!

PROF. M: Can't you read? LETTERS OF RECOMMENDATION!!! *(Slams fist on table.)*

PROF. G *(Slams table):* I say it is the GRE!!!!

PROF. A *(Slams table):* Goddamn it, GPA!!!!

PROF. M: LETTERS OF RECOMMENDATION FOR THE LAST TIME!!!! *(Slams table. They all freeze. Back to the two students.)*

s: All right, I'm going in there.

SA: No, you're not!

s: I sure as hell am!

SA: Remove yourself from this office or I'll call campus security.

S: I'm going in to see those people!

SA: I told you to get out of here.

S: Get your hands off me, you bastard!

SA: You asked for it! *(Takes Ratsy from the desk and chases her around.)*

HAROLD *(Enters)*: Oh, my God. . . .

SA: Harold, what is it?

HAROLD: The rats. . . .

SA: What about the rats?

HAROLD: Shades of euthanasia. . . .

SA: Euthanasia?

HAROLD: THE RATS ARE COMMITTING SUICIDE!!!

SA: Oh, God. . . . *(They run out.)*

(The student picks up the key and unlocks the imaginary door and enters.)

S: Hi!

(All three professors hide underneath the table, put their heads in the curtains, screaming, "What is this?" "Who are you?" etc.)

PROF. M: I've got little kids in school. GET OUT OF HERE!!! Now everyone will know who I am. . . .

PROF. G: They will call us up all the time. . . .

S: My whole career is in your hands.

PROF. A: What's your career, anyway? God, now we will be known!

S: Please let me talk to you.

(The professors are still hiding. They are hysterical. Finally Professor Gregory gets control of himself, takes a few pills, and sits down at the table.)

PROF. G: Professors, sit down, please. *(They do.)* Let's talk about this in a logical *(grabs his heart)* way. I know we have talked about a lot of important areas: GRE, GPA, and LETTERS OF RECOMMENDATION, but as I always said. . . .

(They all sing "Politics is more important than GRE, GPA, or LETTERS OF RECOMMENDATION." Darkness. Curtain closes.)

Scene III: American Psychological Association Meeting

CHARACTERS:

President of APA
 Professor Cully
 Professor Smith
 Professor Teal
 Igor

(On stage there is a desk with a chair, and three other chairs. The President is sitting in the chair by the desk. Standing next to him holding a big stick is the sergeant at arms, Igor. Three psychology professors are sitting in the three chairs. Lights. Curtain opens.)

PRES: Well, we have a nice attendance tonight. This is the fiftieth Bicentennial, semi-annual, APA meeting. The topic for debate tonight will be The Alienation and Subsequent Deterioration of the Human Race in the Technological Age. The floor is open for debate. The floor recognizes Professor Cully.

PROF. C: My name is Professor Cully. I'm from the B.F. Skinley Institute.
(Applause by all except for Professor Smith.)

PRES: B.F. Skinley! How is B.F.? Good man; we used to go to different schools together.

PROF. C: He's fine. *(Pause.)* In this bag I have one of the most fantastic, greatest accomplishments that behaviorism has ever made to date *(pulls out a rubber frog, shows it to the audience)*. Look at its eyes, its little belly. This once was a normal child. We have created here a masterpiece, a masterpiece of behaviorism. Watch this: You want him to shut up *(puts his hand over the frog's mouth)*. Beautiful! I mark this Exhibit A *(puts it on the President's desk)*.

PROF. S *(Jumps up)*: I find this offensive!

PRES: Who are you?

PROF. S: I am Professor Smith from the R.D. Long Institute!

PRES: Long? That's not on the agenda. R.D. Long? What school of thought is that?

PROF. S: Humanism, and we believe that. . . .

PRES: Jesus, that explains it. *(The others yell for him to sit down.)*

PROF. S: I am really offended by what Professor Cully has done to this human child! *(He touches the frog. Igor hits his hand with the stick.)*

PRES: Don't touch that!

PROF. S: But look at it! *(He touches it. Igor hits his hand.)* Goddamn it! Look at it. You've ruined it. It can't even stand up right.

PRES: Sure it can, if it wants to.

PROF. T: I'd like to say that I think Professor Cully has done a remarkable job.

PRES: How long did it take you to make him, Professor Cully?

PROF. C: About three days.

PROF. T: THREE DAYS!!! Unbelievable.

PRES: Professor Smith, will you please sit down?

PROF. S: No! Someone has to put a stop to this. *(He grabs the frog and throws it on the floor.)*

(They all grab him and force him, stomach down, to the floor.)

PRES: Get the electrode, Igor. *(They put the electrode on him.)*

PROF. C: Do you believe in behaviorism?

PROF. S: No!! *(They shock him; his body jumps.)*

PROF. C: Hold it, Igor. I'm going to ask you again. Do you believe in behaviorism?

PRES: Ten thousand volts, Igor.

PROF. C: Well, do you believe in behaviorism?

PROF. S: Noooo. . . . *(They shock him again; his body jumps.)*
Yesssss. . . .

PROF. C: We thought you would see it our way. *(Pats him on the head. They all drag him off stage. Curtain closes. Darkness.)*

Scene IV: The Perverted Therapist

CHARACTERS:

Perverted Therapist

Miss Steno

(Stage has a table with papers and a phone on it. The Perverted Therapist is sitting at the desk talking on the phone when the curtain opens. Lights.)

T: Yes, this is Dr. Bartholmew, I will be there at 6:00 P.M. to pick up my little brother . . . No, I don't mind. I've heard about your organization

through the United Church and I always try to contribute my talents. Yes, I like to think of myself that way. Okay. I will be there at 6:00 P.M. on the dot. He'll be on the street corner . . . okay, fine. Thank you. (*Hangs up the phone. Knock on the door.*) Come in. (*Enter Miss Steno, carrying a note pad and pen. She gets down on her knees and shuffles in.*) Oh, it's you, Miss Steno.

MS: Sir . . . Dr. Bartholmew, sir . . . ah . . . sir . . . your next client just phoned and is going to be a few minutes late.

T (*Slams his fist on the desk*): I hate it when they're late. They're always late. I don't have time for this. (*He glances at his watch.*) I . . . I have YMCA meetings. Big Brother meetings and United Church club meetings. I don't have time for this . . . this lateness!

MS: Now, now, wait. (*Protects her face with her hands.*) He . . . his car . . . he just ran into some of those plastic trees on the freeway and he said that he will only be just a few minutes late. He wants to commit suicide again, and he just needs to talk to you desperately.

T: All right, all right, sure, fine, all right. . . .

MS: Okay.

T: Just don't . . . whatever you do, don't disturb me for ten minutes. I have to work on this thing. It's really important.

MS: All right.

T (*Mumbling*): I have to work on this thing; really important. . . .

MS: Yes sir!

T (*Violently*): Don't, whatever you do, tell anyone. I'm not here at all.

MS: Yes, sir!

T: Ten minutes. I don't care who comes in, I need ten minutes. Okay?

MS: Of course, sir.

T: Ten minutes, and don't let anyone in. TEN MINUTES. No one to come in, because I have to work on this. Make sure you don't let anyone in!!!

MS: Yes, sir! (*Miss Steno exits.*)

(*T looks around his office, smiling, laughing softly. He gets up and checks the door, listens by it. He goes to the window and closes the drapes. Now he moves over to his desk, he rubs his private parts and makes a sexual grunting noise. He sits down, picks up the telephone and dials a number at random. As he is doing this he fondles the phone as if it gives him sexual*

pleasure. Then he grotesquely breathes into the phone, holding his head down. Darkness. Curtain closes.)

Scene V: The Freudian

CHARACTERS:

Dr. Fruit (male)

Peter Penis

Mrs. Balls

Angels

(Lights. Curtain opens. On stage is Dr. Fruit, dressed in a white robe and a halo. Angels, dressed in white robes, wings, and halos, are dancing around him. Next to Dr. Fruit is an actor with a very slender box over his body that reaches down to his knees. On the box, eyes are cut out with eyebrows painted on. Down around his knees is mop material with two beach balls, and on the box is painted "Peter Penis." Dr. Fruit strokes Peter Penis. Peter jumps up and down. Finally, he climaxes with a scream. The angels lead Peter off stage. Dr. Fruit takes off his robe and halo. He walks over to a couch and chair on stage. There is a knock.)

DR. F *(With a Viennese accent)*: Come in.

MRS. B: Dr. Fruit?

DR. F: Yes.

MRS. B: My name is Mrs. Balls.

DR. F: Oh, my two o'clock appointment. Would you like to have a couch?
(She sits on the couch; he sits in the chair.)

MRS. B: Thank you.

DR. F: Now, what seems to be your problem?

MRS. B: I . . . ah . . . I need someone to talk to.

DR. F: Well, you came to the right person.

MRS. B: I've, I . . . To be perfectly honest, I just have not been enjoying sex with my husband.

DR. F: That is very common!

MRS. B: It is?

DR. F: Yes, it's common among women. It is. I think we should go back to your childhood.

MRS. B: My childhood? Why?

DR. F: We'll go through potty training and things like that. It tells a lot.

MRS. B: I heard you guys were really good in that area, but. . .

DR. F: Tell me a little bit about your background. Your childhood.

MRS. B: But why?

DR. F: It is a very important part of the process. I need to know about it.

MRS. B: What do you want to know?

DR. F: Did you have any brothers? Was your father home a lot?

MRS. B: I have a brother.

DR. F: Then, that is a key factor.

MRS. B: I don't understand why it would be.

DR. F: Just because it is. Were you ever alone with him? Like in the bathtub?

MRS. B: Yes, we used to play in the bathtub together when we were little.

DR. F: Then that answers the whole problem.

MRS. B: It does?

DR. F: See, the women have this . . . It's called, . . . *(Looks in his coat, as if he has a prompter card there.)* Yes, it's called PENIS ENVY!

MRS. B: PENIS ENVY?

DR. F: Penis envy. See, when you were in the bathtub with your little brother you saw his penis and you wanted to have it. It was so powerful to you. So magnificent!

MRS. B: It looked awfully shriveled up to me.

DR. F: It is a symbol of dominance. You are always on the bottom when you have sex, the penis is a symbol of being on top of things.

MRS. B: Oh, no, no, no, no, no, no. . . . *(Grabs her head as if she is in pain.)*

DR. F: You can't deny it. It is true.

MRS. B: But I CAN'T have PENIS ENVY! It is horrible!

DR. F: It happens all the time. You have to take it into consideration. Think about it.

MRS. B: Nooooooooo. . . . *(Cries.)*

DR. F: Don't you wake up in the middle of the night with a pillow in your hand? That pillow means a lot. You see, it means you want to capture the penis.

(Mrs. B laughs, gets off the couch, stands up.)

DR. F: What is the matter with you?

MRS. B: You creep! I know for a fact that you have clitoral envy!!!

DR. F: What is that?

MRS. B: Look it up in the dictionary. What's with this blanket? *(She takes the blanket lying by the couch.)*

DR. F: GIVE ME MY BLANKET!!!! *(He tries to get it from her.)* Give me my blanket. Please?

MRS. B: I like your blanket.

DR. F: I need my blanket. . . .

(She drops the blanket on the floor; Dr. Fruit rushes to it. She makes a power sign and walks off stage. Curtain closes. Darkness.)

Scene VI: The Encounter Group

CHARACTERS:

Fritz Oyster

Old Pro

Lech

Weeper

Frigid

Intruder

(All actors, except Intruder, are sitting on stage in a horseshoe arrangement facing the audience. Lights. Curtain opens.)

FRITZ: Hey, it's nice to see all these smiling faces this early in the morning. Yes. *(Looks at the different people in the group.)* How are you? How are you? . . . We all came here today . . . we all came here with a specific reason in our heads for participating in this . . . let's just call it an encounter group. Ah, you all know who I am. Do you know who I am?

OLD PRO: Your picture was on the brochure, I think.

FRITZ: That's right, I'm Fritz Oyster. Maybe you could start us off this morning and tell us something about yourself? Who are you?

OLD PRO: I'm not going to tell you my name!

FRITZ: Sure, that's okay. Have you got a reason?

OLD PRO: Just don't lay any big rap on me, man. Because I've seen it before. Like I've been on these trips before. I was up in the Woods last year. We were really up front there, UP FRONT! You play this God trip on everybody, you know, you know, expand your mind. I've been through it before. You think it's new to me?

FRITZ: I have no idea. Tell us about it.

OLD PRO: I've done twenty or thirty of these.

FRITZ: Twenty or thirty?

OLD PRO: That is just a rough estimate.

FRITZ: You are really an old-timer then, aren't you?

OLD PRO: Yeah, they used to call me the Old Pro.

FRITZ: Well. . . . Do you think you can give us time enough to go to the rest of the group? Or are you going. . . .

OLD PRO: If you think it's necessary. I can tell you exactly what is going to happen.

FRITZ: Why don't we just try it, anyway?

OLD PRO: If that's your trip. Just don't lay any big rap!

FRITZ: What about you? How are you? (*Addressing the Lech.*)

LECH: Oh . . . oh . . . first of all, Fritz, I just wanted to. . . .

OLD PRO: Look at that guy groveling in the dirt!

FRITZ (*To Old Pro*): Shut your mouth for a minute!

LECH: I just wanted to say, Fritz I think you are my guru. Like I've saved, I've saved my money for this trip. . . .

OLD PRO (*Yells out*): Five hundred bucks for this!!!!

LECH (*To Old Pro*): Did you pay?

FRITZ (*Breaks in to stop Old Pro*): You have had your turn.

LECH (*Addressing the group by pointing to each one*): Did you pay? (*They all nod their heads yes.*) I paid my money for this group because I want to be UP FRONT. I've always wanted to be up front. I've been a Joe Lunchbox for too long. I just CAN'T STAND IT ANY LONGER! My

head, my head, like this is phony (*pulling his hair*). It's a wig. You know? Like I'm not together at all. But I do want to be up front with you, Guru.

FRITZ: Yeah, I can dig it. What do you want to be up front with today?

LECH: I want to be up front with people. I really (*looks at Frigid next to him*) want to be up front! (*Lech makes a gesture to Fritz about sexual contact with Frigid.*)

FRITZ: Just keep it up front. That's all we ask.

OLD PRO: This is really a joke!

FRITZ: Shut up!!! (*Addresses the Weeper.*) How about you?

(*Weeper begins weeping loudly and contracts to a fetal position.*)

OLD PRO: You blew it again, Fritz!! I told you, you're blowing it. I could have told you that was going to happen.

FRITZ (*Holding Weeper*): It's all right . . . we will come back to you later. It's really all right, everything will be fine. (*Lech is making a gesture to Fritz to question Frigid.*) What about you, young lady?

FRIGID: I . . . I came to the group because I've never been too comfortable with men. (*Lech is moving closer to Frigid; she moves away, Lech grabs her, she screams.*)

(*The whole stage is disrupted. Old Pro is yelling, "I told you so," etc.; Weeper is crying louder. Fritz is confused, he tries to get them under control. The Intruder enters.*)

OLD PRO (*Points at Intruder*): Hey, look!!!

FRIGID: Who is that guy?

LECH: How did you get here? This is way up in the mountains. Hey, I thought this was secluded!

INTRUDER: I just came in from Berkeley.

OLD PRO: But how did you get here?

INTRUDER: I hitchhiked, then walked in.

LECH: You don't have a car?

FRIGID: Did you pay for this? (*Everyone starts asking Intruder.*)

INTRUDER (*Feels his pockets*): I don't have any money to pay.

(*They all start yelling, "No money." They attack the Intruder and pull him off stage. Curtain closes. Darkness.*)

Appendix C . Professor Meriadoc

by Robert D. Allen

CHARACTERS:

Clown
Frau Schmidt
Professor Meriadoc
Herr Kranz
Herr Bern
Mailman
Little Boy
Herr Wulf
Rosiland

CLOWN (*Enters onstage, low light, curtains still down, walks in audience*): Professor Hans Meriadoc, fifty-one years old, on the scientific psychology faculty at Leipzig University, Professor Meriadoc only believes in what he can feel or see. All else is conjecture, cannot be proved and so is not worth thinking about. Meriadoc lives in a boarding house and has a nicely furnished room. It is scrubbed every day and Meriadoc loves the smell of cleanliness when he awakens in the morning: neatness, cleanliness, orderliness, what virtues they are to Meriadoc! His life is founded on them; they are his reference points to a chaotic world, a world where things happen that you don't expect. No, Meriadoc hates chaos, it makes him nervous. In fact, there is nothing more disgusting for him than to walk into a dirty, disorderly room. It makes him itch and he has to leave right away.

Anyway, the professor leads a very orderly life; every morning except for Saturday and Sunday, he wakes up at 5:00 A.M. has breakfast at 6:00 A.M., and then he is off to the university. Exactly at 12:15 he has lunch. I could go on, but I think you can see he is very organized. If ANYONE dares to knock him off schedule he is furious. After all, he has work to do. Meriadoc has no wife or children, his life is HIS WORK. A truly brilliant scholar, highly recognized in his field, PROFESSOR MERIADOC. . . .
(*Exits.*)

SCENE I

(*Curtain opens. The scene is the kitchen of the boarding house. It is 6:00 A.M. The old landlady, Frau Schmidt, is serving coffee to two boarders, Herr Kranz and Herr Bern. In walks Meriadoc. . . .*)



FRAU SCHMIDT: Good morning, Professor. I see it is after six, you're late. I poured your coffee at six and it's getting cold. You know you have always told me to pour your coffee at exactly six and that's just what I did. If it's too cold I can warm it up.

MERIADOC: It's cold. I was late because the toilet wouldn't work, so I had to fix it.

FRAU SCHMIDT: The toilet always worked before, I just don't understand it. I'll call in a plumber right away and have it fixed . . . I'll get you some coffee . . . I just don't understand why the toilet wouldn't work, it always worked before, I just. . . . (*Exits.*)

KRANZ: The toilet wouldn't work, huh? It worked when I used it.

BERN: It worked when I used it too, Professor, but I did notice that it was a little hard to flush. I thought maybe there was something wrong; usually it feels tight when I flush it but this time it felt loose. . . .

MERIADOC: It just didn't work. . . .

KRANZ: It felt tight when I flushed it. Did it feel tight when you flushed it, Professor?

MERIADOC: It wouldn't flush! Look, I'm trying to read the newspaper.

BERN: That's interesting, when Herr Kranz flushed it, it was tight, and when I flushed it, it was kind of loose, and when you tried to flush it, it wouldn't flush. Most peculiar. . . .

MERIADOC: Herr Bern, I'm trying to read the newspaper, I read the newspaper every morning. . . .

FRAU SCHMIDT (*Enters*): Here is some hot coffee and pastry, Professor. You always read so much. My brother never reads and when I told him how much you read, he couldn't believe it, but I told him it was true. Have you read anything interesting this morning, Professor?

MERIADOC: No, I haven't had a chance. . . .

KRANZ: Well, I have. It's right here: The price of living keeps going up. It says here that they have found a conspiracy of price fixing in the toothpaste industry and that the government is going to prosecute. . . .

FRAU SCHMIDT: They should prosecute . . . I think it's terrible; everyone has to use toothpaste. I just don't feel right if I don't brush my teeth in the morning. I notice that you always brush your teeth in the morning, Professor. Now, don't you think this price fixing is terrible?

MERIADOC: There's more important things to think about Frau Schmidt than toothpaste.

BERN: The professor's right. What's toothpaste when you consider we're on the brink of a war, our children are being fed communistic literature and our churches are half-empty on Sundays? I tell you THAT THIS HAS TO STOP. . . . (*Knock on door.*)

FRAU SCHMIDT: I'll get it. You men just sit there and drink your coffee. Oh, I love these conversations. . . . (*Exits, enters with mailman.*) Professor, there is a telegram for you here. He says you have to sign for it.

MAILMAN: Yes, you will have to sign for it. You are Professor Meriadoc, aren't you?

MERIADOC: Yes, yes, give me the telegram.

MAILMAN: First you have to sign for it and, anyway, how do I know that you're really Professor Meriadoc?

MERIADOC: What do you mean! Of course, I'm Professor Meriadoc. Now, give me that telegram!

MAILMAN: How can I be sure that you're really Professor Meriadoc?

FRAU SCHMIDT: Don't be insolent. Of course, he's Professor Meriadoc, isn't he. . . . ?

BERN AND KRANZ: Yes, of course, he's Meriadoc!

MAILMAN: That may be true, and it may not be true. How do I really know that you're Professor Meriadoc?

MERIADOC: THIS IS ABSURD!! You must be insane. I AM MERIADOC! Now, give that telegram to me!!

MAILMAN: Insulting me won't do anything. I'm just doing my job. Now, how would it be if you weren't Meriadoc and I gave you this telegram, and the telegram was important? Just how do you think the real Professor Meriadoc would feel. . . . ?

MERIADOC: BUT I AM THE REAL PROFESSOR MERIADOC. . . .

MAILMAN: But how do I know that? Maybe you are and maybe you aren't. I'm not saying whether you are or you aren't. I'm just saying how do I know.

MERIADOC: YOU IDIOT. . . . here's my identification.

MAILMAN: You're wearing glasses in this picture. I'll have to see you with glasses on to be sure.

MERIADOC: ALL RIGHT!!!! (*Meriadoc puts on his glasses.*) Now, give me that telegram!

MAILMAN: In this picture you also have a hat on. . . .

MERIADOC: NOW, YOU HAD BETTER STOP THIS AND GIVE ME THAT TELEGRAM!!

MAILMAN: Not till I see you with your hat on.

FRAU SCHMIDT: Here is your hat, Professor . . . this is ridiculous.

MERIADOC (*Puts on the hat*): Now, give me that telegram.

MAILMAN: All right, all right, you don't have to get angry. I was just doing my job; I mean, I had to be sure.

MERIADOC (*Sits down and reads the telegram*): Very odd . . . I really don't understand this . . . Of course, I won't go. . . . *What are you waiting for?*

MAILMAN: Usually people give me a tip.

MERIADOC: A TIP! GET OUT OF HERE!!

FRAU SCHMIDT: I'll show him to the door, Professor. Honestly, I just can't understand these people.

KRANZ: Is it important? You look very odd.

MERIADOC: I really don't understand it, it is so strange. It says, "Come to the woodman's cottage, through Zwiebeck's field, I must see you. There you will see a magical discovery. You must come today at noon."

FRAU SCHMIDT: I really don't think you should go, Professor; it sounds too odd for me. If this person wanted to meet you, then why couldn't he come to your home or to your office at the university? I wouldn't go if I was you, Professor. It might be some lunatic.

BERN: That's true, Professor. There are a lot of lunatics running around today. I just wonder what the world is coming to. What's worse is that they're all in a conspiracy to take over the government, all the lunatics, communists, and fags.

KRANZ: That does sound interesting, though, about the magical discovery.

MERIADOC: I know. That's what I keep thinking about. It might be a scientist from another university with a startling discovery . . . I shall have to go, I feel it has something to do with my work.

FRAU SCHMIDT: But it's so strange, I don't think you should go. It's just not the proper way to meet.

MERIADOC: If it's about my work I must go . . . Could I have some more coffee?

SCENE II

MERIADOC (*Comes on stage, picks flowers and looks at them, breathes deeply as if he is taking in fresh air, stoops over and takes a drink out of the stream*): Zwiebeck's field. . . . I'd almost forgotten what a beautiful place this is. (*Sits down, nestles into the grass*). What fantastic picnics we used to have here! It was so nice back then . . . That was long ago, long ago . . . I'm probably just building it all up, I bet I never really had that good a time here. One always builds up one's childhood, like it's all wonderful; I was just stupid back then, ignorant. I CAN ENJOY this much more now; I've studied, I've read, I know how to appreciate nature now. When I was a child, I took all this for granted . . . What an idiot I was then. NOW I am mature. Yes, I enjoy this. (*Walks around.*)

(*Enter a little boy about nine years old, running, whistling, and then there is a loud scream.*)

CLOWN: YOU STEPPED ON ME!!

BOY: I'm sorry, I didn't see you there. Now, why are you crying? I told you that I didn't mean to hurt you.

CLOWN: I'm crying because the world is tired of clowns. No one ever laughs anymore, even children. I don't know what to do, nobody needs me anymore.

BOY: I told you to stop crying . . . I'll help you. . . . (*The little boy pulls a gun out of his pocket and shoots the clown in the head, killing him.*)

MERIADOC: MY GOD, WHAT HAVE YOU DONE?

BOY: That was your clown, Professor, I KILLED YOUR CLOWN. (*The little boy starts laughing and runs at Meriadoc, pointing the gun at him. Meriadoc runs to a woodman's cottage, turns, and sees the little boy is still after him. Meriadoc opens the door to the cottage, the lights go out, and the door slams shut.*)

MERIADOC: Who's there. . . . ? Who's there. . . . ? WHO TURNED OUT THE LIGHTS???

CLOWN: Nothing to be afraid of, Meriadoc. . . .

MERIADOC: I'm not afraid . . . who are you? SPEAK UP!!

CLOWN: I'm not going to hurt you, Professor.

MERIADOC: Listen, there's a little boy out there. He just killed a clown and NOW HE'S COMING to kill me! Turn on the lights, GODDAMN-IT. . . . We've got to call the police . . . that little boy!

(*Lights are turned on.*)

MERIADOC: MY GOD, MY GOD. . . . !

CLOWN: Yes, I'm the clown, Meriadoc . . . There is no way to get out. There's no windows, no door. You can't get out. *(There sat the clown in the chair, the same clown the little boy had killed. There was a bullet hole in his head. No blood, just white stuffing coming out. The clown had tears in his eyes.)*

CLOWN: Meriadoc, I told you that I won't hurt you, and the little boy can't get in here. Come, stop huddling in the corner. Come here and sit down. There's cigarettes here. . . .

MERIADOC: NO!! This can't be true! MY GOD, I think I'm going to have a heart attack. NO, it's just a bad dream. . . .

CLOWN: You've been in a bad dream for a long time, Meriadoc. Come sit here, have a cigarette, and look at all the pictures I have for you.

MERIADOC: THEY'RE ALL PICTURES OF ME!!

(All around the room, on all sides, were large pictures of Meriadoc, some of them recent, some very old, taken when he was still a little child. The room was bare except for a table and two chairs. The clown was in one, and he kept motioning for Meriadoc to sit down.)

MERIADOC: NO, I WON'T SIT DOWN!! This is a joke! Where did you get these pictures of me? Look, if this is some university prank, IT'S NOT FUNNY!! *(Meriadoc rushes at him, grabs his arm; they struggle)* So you can't BLEED, HUH? I'LL PULL YOUR ARM TILL YOU TELL . . . NO. . . .

CLOWN: SIT DOWN, MERIADOC!! I never said I couldn't bleed, but you can see my blood is different from yours. You pride yourself on being a man of rational thought, but look what you just did to me.

MERIADOC: STOP TORTURING ME!!

CLOWN: I said, look what you just did to me. Now I want to talk to you.

MERIADOC: PLEASE, let me go! How can you talk? You're just a stuffed clown, not a human. This is a nightmare. Yes, it's all in my head. . . .

CLOWN: Yes, Meriadoc, it's all in your head. I'm not alive. You see, you killed me a long time ago. YOU'RE MY MURDERER, MERIADOC!!!!

MERIADOC: I NEVER KILLED YOU. . . . How could I kill you? All you are is cloth and stuffing. I must be mad; I must have hit my head. . . .

CLOWN: You are mad, Meriadoc. The trouble is that you never hit your heart, you're my MURDERER, MERIADOC. YOU WERE THAT LITTLE BOY. . . . !

MERIADOC: THIS IS CRAZY. . . . I never killed you. I'm me. I'm not that little boy. I saw him kill you.

CLOWN: No, Meriadoc, you looked into the past. That *was* you. The little boy was you. How long has it been since you laughed?

MERIADOC: I don't have time, I'm not frivolous, and I have work to do.

CLOWN: You see, you just admitted that you killed me.

MERIADOC: I DID NOT. Leave me alone. . . .

CLOWN: I'm the laughter inside you, Meriadoc. As you can see, I'm not much to look at and I even scare you. No, you can't escape this place because this prison is you. No one can help you but yourself. However, there is a way out. Just one way.

MERIADOC: TELL ME. Let me go. . . .

CLOWN: I can't let you go; you have to let yourself go. I told you that. For someone as intelligent as you are, Professor, you don't seem to hear well. THIS IS YOU, only you can help yourself. Now, listen closely, Meriadoc. One of these pictures has the way out, freedom. You can open the pictures and crawl inside, but one and only one way leads to freedom and light. BUT! I warn you that it is dangerous to find out which one, because some of the others are terrible.

(The clown vanishes, leaving Meriadoc alone in the room with the large pictures of himself. Meriadoc sits and looks at the pictures. The pictures are of him as an adult and a child; pictures of Hans Meriadoc with his father and mother, pictures of him playing with his friends. All the pictures after that were of him alone, except two, one with his childhood friend Peter Wulf when they met when he was a professor, and one with his fiancé Rosiland when he was at the university studying to get his Ph.D.)

MERIADOC: Look at all the years that have passed. Why didn't I keep in touch with them? How could I let Peter Wulf and I grow apart? I'll choose this picture. I remember being with Wulf in Zurich after I was a professor. I was just too pretentious then. I just wanted to show off. IT WILL BE DIFFERENT NOW! Yes, I'll pick this picture.

(Meriadoc grabs the large picture of himself and Peter Wulf, opens it up. There is darkness. Meriadoc crawls in, he finds himself in a hotel room with Peter Wulf, looks in the mirror and notices he is young again, only twenty-six.)

MERIADOC: Peter, it's been so long! It's so good to see you, my friend.

WULF: FRIEND? You use that term loosely, Herr Meriadoc. I'm sorry, Professor Meriadoc.

MERIADOC: Peter, this is your old friend Hans, not Herr or Professor. There's no need to be formal. . . .

WULF: Well, if I wasn't formal, Professor, I might want to strike you: Where were you when I needed you? I wrote you, but all I received was a telegram stating that you had work to do and could not be bothered.

MERIADOC: I'm sorry, Peter, but I want to be your friend now.

WULF: NOW! Did you come here to play some kind of evil joke? I can't believe that you can come to me now and offer friendship.

MERIADOC: BUT I AM YOUR FRIEND! Why are you so upset? Peter, I've known you since we were little children. Surely you can't forget that.

WULF: You come here now and talk of friendship. Are you lonely now? I haven't heard from you in a year. ONE YEAR! I wrote you and I told you that I needed you. I needed someone who cared.

MERIADOC: I do care.

WULF: When I put that gun to my temple, I couldn't pull the trigger. The next morning I saw the sun come up. It felt good. It felt great to be alive. I didn't want to live after Laura died. Wherever I went I saw cesspools; when people talked to me I was like a dead human being. I needed you then, Hans. I wrote you, I begged for your friendship. Can't you understand that I was drowning and YOU I counted on? Now you come around, after one year, not because you love me but because you're lonely. I can see it in your face. Meriadoc, I have nothing left to give you: I thought I could never live without Laura or you, but I can because I put that gun to my head, I saw the sun, it felt warm, and I'm alive and I can't drag the dead after me.

MERIADOC: Laura's dead and I'm sorry, Peter, BUT I'M ALIVE. Feel me, I'm alive.

WULF: I don't think you understand. I feel sorry for you but when things shatter, sometimes they can't be put back together again. CAN'T YOU UNDERSTAND? I shattered and when I became whole again some parts were lost and some parts were new. I couldn't have seen that sun if everything had stayed the same. I lost you and I'm sorry. I know you're lonely but I can't help you. You're just a ghost to me.

MERIADOC: BUT I'M HERE NOW!!!

WULF: You're a ghost, you're part of my past that died the night I put the gun to my head. *(Walks off stage.)*

MERIADOC: PETER, PETER!!! *(Meriadoc finds himself back in the room with all the pictures. He walks around thinking about himself and Peter Wulf. Suddenly Meriadoc notices he is standing in front of a picture of*

himself and Rosiland.) YES, this is the picture that will get me out of this room. This was taken at the university. Rosiland and I were engaged but I had to break it off because she wanted too much of my time, I had to study, my work was too important . . . I WAS A FOOL, A FOOL! I wonder where she is now . . . Yes, this is the picture that will free me from this stinking hole, this hell. I'll talk to her and we'll start over. She'll be with me and things will be different.

(Meriadoc grabs the picture of himself and Rosiland and climbs into the darkness. Meriadoc finds himself in a room with Rosiland. She is twenty-three. He looks in the mirror. He is only twenty-four. Rosiland is sitting on a bed playing with dolls.)

MERIADOC: Rosiland . . . Rosiland . . . *(Rosiland keeps talking to her dolls, telling them she loves them, some are good dolls, others are bad dolls, etc.; she does not notice Meriadoc.)* Aren't you even going to say a word to me? What are you doing? WILL YOU STOP TALKING TO THOSE DAMNED DOLLS AND LOOK AT ME? *(He rushes to her, grabs her.)* LOOK AT ME! *(Rosiland notices Meriadoc, grabs one of her dolls.)*

ROSILAND: I can't understand where this doll came from. It always looks so strange. All my other dolls I know . . . I know where they have come from . . . This doll haunts me, sneers at me, laughs at me . . . This doll does not belong here, but I don't know what to do with it . . . THIS DOLL has come here to torment me . . . THIS DOLL will not let me sleep. *(All this time Rosiland has been speaking to Meriadoc. She is holding the doll and keeps touching it.)*

MERIADOC *(Interrupts her)*: Rosiland, you're not making any sense. I don't understand what you are talking about. I don't understand any of this.

(Now starts the part where Meriadoc is left onstage and Rosiland goes into the audience and talks. Meriadoc, staying on stage, talks to Rosiland and the audience.)

ROSILAND: One cannot be sure of this doll; one cannot turn one's back on this doll; one cannot sleep around this doll; one cannot laugh around this doll. Tell me, please, where this doll has come from, for I do not know where to take this doll. Surely someone knows where this doll originated, where this doll grew up. I cannot keep this doll and I cannot get rid of this doll. All my other dolls I love, they feel warm when I hold them. They give me great pleasure and happiness; BUT THIS DOLL feels icy when I hold it. I hate this doll, for it gives me pain and unhappiness. WHY should I be the one to have this doll; WHY should I be the one to have this doll; WHY should I be the one to have this doll; WHY should I be the one this doll has chosen to eat? . . . My body aches, my

mind, my head feels hot, sometimes I cannot walk well, it hurts too much . . . All of this is because of this doll . . . My unhappiness, my hurt, would all be gone if I could kill this doll, rip it to shreds, brutalize it, TEAR IT till it cries for me to stop, but I WILL NOT! Squeeze its throat till tears come out of its eyes and till it pleads with me to make an end of it, but I WILL NOT! You see, I cannot do this; I would like to, but I cannot. So someone must tell me where this doll comes from, for I must loosen myself from it. It has become unbearable to me.

MERIADOC: Rosiland, why do you keep walking around TALKING TO YOURSELF? You act like you're possessed . . . What is this place? This furniture is so strange; it's like a hospital . . . Rosiland, why do YOU KEEP TALKING TO THAT DOLL? It won't hurt you . . . This must be an illusion, it can't be real. . . . MY GOD, NO, NO, NO, NO. . . . THERE ARE BARS ON THE WINDOWS, THIS IS A PRISON, she is locked in a prison! NO, NOT A PRISON, A MENTAL INSTITUTION. (*Meriadoc breaks down and sobs; after a while he gets up.*) After I left her because I didn't have time for her, THIS HAPPENED. Her family told me she left the country and was married . . . THEY LIED!!! They locked her up, I DROVE HER INSANE AND THEY LOCKED HER UP!!! (*Meriadoc again breaks into sobs. After a while he goes and gets Rosiland. They are both on stage together now.*) Rosiland, don't you even know who I am? Rosiland, look at me, this is Hans, I'm sorry, ROSILAND, YOU'VE GOT TO KNOW ME!!!!

ROSILAND: Feel the doll, it hurts to touch it, please just feel it.

MERIADOC: Rosiland (*Meriadoc grabs her and shakes her*), DON'T YOU HEAR ME? CAN'T YOU SEE ME? (*Meriadoc slaps her.*) LOOK AT ME, I'M HANS!!!!

ROSILAND: How can I trust this doll the way it looks at me? (*Walks over to the bed, mutters to herself.*)

MERIADOC: MY GOD, THAT DOLL IS ME!!!! . . . I've killed her. I've tortured her. . . . (*Meriadoc climbs back into the picture.*) Why didn't anyone ever tell me she was locked up? Were they ALL ASHAMED? She was so fragile and I crushed her. (*Meriadoc huddles in the corner.*) I CAN'T STAND ALL OF THOSE PICTURES LOOKING AT ME . . . THEY JUST KEEP STARING AND SMILING . . . GODDAMN IT, STOP IT!!!! STOP IT!!!! (*Meriadoc runs and tries to rip a picture off the wall but it won't come off.*) I can't destroy them. If I look inside, all I see is darkness till I crawl into them, and then it is too late . . . I WON'T GO THROUGH THAT AGAIN. . . . (*Meriadoc walks around and looks at all the pictures. He keeps saying that he won't go into them. Finally, he stops in front of a picture of himself when he was nine years old. In it he is*

playing with friends in a tree house. This is the picture to freedom.) I know that the way out couldn't be this picture of me. I was ignorant then and ignorance, being childlike, being emotional, does not lead to freedom. Only the rational person can have freedom, someone that can control their emotions. It must be one of the adult pictures, but I don't know which one to pick.

(The cast comes out and closes the room on Meriadoc; he tries to talk to them but they do not respond. Meriadoc is left in his own prison, he has become his own torturer.)

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